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ABSTRACT

This 1974 legislation, known as the "American Folklife Preservation Act," was supported by approximately 200 House members and more than 50 members of the Senate. American folklife is defined as the traditional customs, beliefs, dances, songs, art, crafts, and other expressions common to a group of people within the United States. The bill proposed that the center be directed by a board of 12 trustees which would include four members appointed by the President and eight members appointed by the Librarian of Congress. The subcommittee hearings reflect the opinions of 18 representatives of Congress, numerous librarians, chairman of the National Endowment for the Arts, folklorists, artists, musicians, and students. Also submitted for the record were six letters supporting the bill. The statements generally endorsed increasing the support of American folklife and promoted the establishment of the folklife foundation in particular. (Author/DB)

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# TO ESTABLISH AN AMERICAN FOLKLIFE FOUNDATION IN THE LIBRARY OF CONGRESS

## HEARINGS

BEFORE THE

## SUBCOMMITTEE ON LIBRARY AND MEMORIALS

OF THE

## COMMITTEE ON HOUSE ADMINISTRATION

## HOUSE OF REPRESENTATIVES

NINETY-THIRD CONGRESS

SECOND SESSION

ON

## H.R. 8770

TO PROVIDE FOR THE ESTABLISHMENT OF AN AMERICAN FOLKLIFE CENTER IN THE LIBRARY OF CONGRESS, AND FOR OTHER PURPOSES

MAY 9 AND 10, 1974

SD 009 376

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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# TO ESTABLISH AN AMERICAN FOLKLIFE FOUNDATION IN THE LIBRARY OF CONGRESS

THURSDAY, MAY 9, 1974

HOUSE OF REPRESENTATIVES,
SUBCOMMITTEE ON LIBRARY AND MEMORIALS
OF THE COMMITTEE ON HOUSE ADMINISTRATION,
*Washington, D.C.*

The subcommittee met at 2 p.m., pursuant to call, in room 2216, Rayburn House Office Building, Hon. Lucien N. Nedzi (chairman) presiding.

Present: Representatives Nedzi, Thompson, Brademas, Gettys, and Frenzel.

Also present: Jack Boos, counsel; Ralph Smith, chief minority counsel to the full committee; Tony Pappas and George Gabrilavage, assistants to Representative Thompson.

## OPENING STATEMENT OF CHAIRMAN NEDZI

Mr. NEDZI. The subcommittee will please come to order.

We are expecting additional members, but in order that we may conclude these hearings at an early hour this afternoon, the Chair is going to begin.

We are going to begin 2 days of hearings on a bill, H.R. 8770, to establish an American Folklife Foundation in the Library of Congress. The legislation to establish such a center has been sponsored by approximately 200 of our colleagues and more than 50 Members of the Senate.

There are some Americans who are so far removed from their ethnic wombs that talk of ethnic heritage and traditions, of folk wisdom and folk customs, seems meaningless to them. Such talk and memories create no stir, no tingle in their bones.

But there are many millions of Americans who feel a tingle—and if they can't feel it, can see it—that an ethnic tie is not a handicap, it is a priceless asset. We Americans believe that having a sense of two cultures—whether your roots are European, Asian, African, American Indian, or variations of these or native strains—is one's good fortune.

I trust that even those who don't feel it can see it, for there is abroad in the land an increased consciousness of the importance of ethnicity and folklife.

This increased consciousness, in our view, is not at all a step backward. There is no reason to be self-conscious or defensive about it. There is no reason, in political terms, to regard this proposed center as a mere gesture. No, indeed. We are looking at our Nation and our world through a wide-angle lens.

The proposed center, as most of you know, would be under the direction of a board of trustees, widely based and including, among others, four members appointed by the President and eight appointed by the Librarian of Congress.

"American folklife" is defined in the bill as including the traditional customs, beliefs, dances, songs, art, craft, and other expressions common to a group of people within the United States.

[The bill, H.R. 8770, follows:]

[H.R. 8770, 93d Cong., 1st sess.]

A BILL To provide for the establishment of an American Folklife Center in the Library of Congress, and for other purposes

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That this Act may be cited as the "American Folklife Preservation Act".

DECLARATION OF FINDINGS AND PURPOSE

SEC. 2. (a) The Congress hereby finds and declares—

(1) that the diversity inherent in American folklife has contributed greatly to the cultural richness of the Nation and has fostered a sense of individuality and identity among the American people;

(2) that the history of the United States effectively demonstrates that building a strong nation does not require the sacrifice of cultural differences;

(3) that American folklife has a fundamental influence on the desires, beliefs, values, and character of the American people;

(4) that it is appropriate and necessary for the Federal Government to support research and scholarship in American folklife in order to contribute to an understanding of the complex problems of the basic desires, beliefs, and values of the American people in both rural and urban areas;

(5) that the encouragement and support of American folklife, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government; and

(6) that it is in the interest of the general welfare of the Nation to preserve, support, revitalize, and disseminate American folklife traditions and arts.

(b) It is therefore the purpose of this Act to establish in the Library of Congress an American Folklife Center to develop, promote, and implement a program of support for American folklife.

DEFINITIONS

SEC. 3. As used in this Act—

(1) the term "American folklife" means the traditional customs, beliefs, dances, songs, tales, sayings, art, crafts, and other expressions of the spirit common to a group of people within any area of the United States, and includes music (vocal and instrumental), dance, drama, lore, beliefs, language, humor, handicraft, painting, sculpture, architecture, other forms of creative and artistic expression, and skills related to the preservation, presentation, performance, and exhibition of the cultural heritage of any family, ethnic, religious, occupational, racial, regional, or other grouping of American people;

(2) the term "Board" means the Board of Trustees of the Center;

(3) the term "Center" means the American Folklife Center established under this Act;

(4) the term "group" includes any State or public agency or institution and any nonprofit society, institution, organization, association, or establishment in the United States;

(5) the term "Librarian" means the Librarian of Congress;

(6) the term "State" includes, in addition to the several States of the Union, the Commonwealth of Puerto Rico, the District of Columbia, Guam, American Samoa, and the Virgin Islands; and

(7) the term "workshop" means an activity the primary purpose of which is to encourage the development of skills, appreciation, or enjoyment of American folklife among amateur, student, or nonprofessional participants, or to promote scholarship or teaching among the participants.

ESTABLISHMENT OF CENTER

SEC. 4. (a) There is hereby established in the Library of Congress an American Folklife Center.

(b) The Center shall be subject to the supervision and direction of a Board of Trustees. The Board shall be composed as follows—

(1) four members appointed by the President from among individuals who are officials of Federal departments and agencies concerned with some aspect of American folklife traditions and arts;

(2) eight members appointed by the Librarian of Congress from among individuals from private life who are widely recognized by virtue of their scholarship, experience, creativity, or interest in American folklife traditions and arts;

(3) the Librarian of Congress;

(4) the Secretary of the Smithsonian Institution;

(5) the Chairman of the National Endowment for the Arts;

(6) the Chairman of the National Endowment for the Humanities; and

(7) the Director of the Center.

In making appointments from private life under clause 2, the Librarian shall give due consideration to the appointment of individuals who collectively will provide appropriate regional balance on the Board.

(c) The term of office of each appointed member of the Board shall be six years; except that (1)(A) the members first appointed under clause (1) of subsection (b) shall serve as designated by the President, one for a term of two years, two for a term of four years, and one for a term of six years, and (B) the members first appointed under clause (2) of subsection (b) shall serve as designated by the Librarian, two for terms of two years, four for terms of four years, and two for terms of six years; and (2) any member appointed to fill a vacancy occurring prior to the expiration of the term to which his predecessor was appointed shall be appointed for the remainder of such term.

(d) Members of the Board who are not regular fulltime employees of the United States shall be entitled, while serving on business of the Center, to receive compensation at rates fixed by the Librarian, but not exceeding $100 per diem, including traveltime; and while so serving away from their homes or regular places of business, they may be allowed travel expenses, including per diem in lieu of subsistence, as authorized by section 5703 of title 5, United States Code, for persons in Government service employed intermittently.

(e)(1) The Librarian shall call the first meeting of the Board, at which the first order of business shall be the election of a Chairman and a Vice Chairman, who shall serve for a term of one year. Thereafter each Chairman and Vice Chairman shall be elected for a term of two years. The Vice Chairman shall perform the duties of the Chairman in his absence. In case of a vacancy occurring in the chairmanship or vice-chairmanship, the Board shall elect a member to fill the vacancy for the remainder of the unexpired term.

(2) A majority of the members of the Board shall constitute a quorum.

(f) After consultation with the Board, the Librarian shall appoint the Director of the Center. The basic pay of the Director shall be at a per year rate equal to the rate of pay provided for level V of the Executive Schedule under section 5316 of title 5, United States Code. The Librarian upon the recommendation of the Director shall appoint a Deputy Director of the Center. The basic pay of the Deputy Director shall be fixed at a rate not to exceed GS–18 of the General Schedule under section 5332 of such title.

(g)(1) The Director shall be the chief executive officer of the Center. He shall carry out the programs of the Center subject to the supervision and direction of the Board, and shall carry out such functions as the Board may delegate to him consistent with the provisions of this Act.

(2) The Deputy Director shall perform such functions as the Director, with the approval of the Librarian, may prescribe, and shall serve as Acting Director during the absence or disability of the Director or in the event of a vacancy in the office of the Director.

FUNCTIONS OF THE CENTER

SEC. 5. The Center and its director are authorized to—

(1) enter into, without regard to Federal procurement statutes and regulations, contracts with, make grants and loans to, and award scholarships to individuals and groups for programs for the—

(A) initiation, encouragement, support, organization, and promotion of research, scholarship, and training in American folklife;

(B) initiation, promotion, support, organization, and production of live performances, festivals, exhibits, and workshops related to American folklife;

(C) purchase, receipt, production, arrangement for, and support of, the production of exhibitions. displays, and presentations (including presentations by still and motion picture films, and audio and visual magnetic tape recordings) which represent or illustrate home aspect of American folklife; and

(D) purchase, production, arrangement for, and support of, the production of exhibitions, projects, presentations, and materials specially designed for classroom use representing or illustrating some aspect of American folklife;

(2) establish and maintain in conjunction with any Federal department, agency, or institution a national archive and center for American folklife;

(3) procure, receive, purchase, and collect for preservation or retention in an appropriate archive creative works, exhibitions, presentations, objects, materials, artifacts, and audio and visual records (including still and motion picture film records, audio and visual magnetic tape recordings, written records, and manuscripts) which represent or illustrate some aspect of American folklife;

(4) loan, or otherwise make available, through Library of Congress procedures, any item in the archive established under this Act to any individual or group;

(5) present, display, exhibit, disseminate, communicate, and broadcast to local, regional, State, or National audiences any exhibition, display, or presentation referred to in clause (3) of this section or any item in the archive established pursuant to clause (2) of this section, by making appropriate arrangements, including contracts, loans, and grants with public, nonprofit, and private radio and television broadcasters, museums, educational institutions, and such other individuals and organizations, including corporations, as the Board deems appropriate;

(6) loan, lease, or otherwise make available to public, private, and nonprofit educational institutions such exhibitions, programs, presentations, and material developed pursuant to clause (1) (D) of this subsection as the Board deems appropriate; and

(7) develop and implement other appropriate programs to preserve, support, revitalize, and disseminate American folklife.

LIMITATIONS ON GRANTS

SEC. 6. (a) No payment shall be made pursuant to this Act to carry out any research or training over a period in excess of two years, except that with the concurrence of at least two-thirds of the members of the Board of the Center such research or training may be carried out over a period of not to exceed five years.

(b) Assistance pursuant to this Act shall not cover the cost of land acquisition, construction, building acquisitions, or acquisition of major equipment.

(c) No individual formerly in the employment of the Federal Government shall be eligible to receive any grant or other assistance pursuant to this Act, or to serve as a trustee of the Center in the two-year period following the termination of such employment.

ADMINISTRATIVE PROVISIONS

SEC. 7. (a) In addition to any authority vested in it by other provisions of this Act, the Center, and its Director, in carrying out its functions, is authorized to—

(1) prescribe such regulations as it deems necessary;

(2) receive money and other property donated, bequeathed, or devised, without condition or restriction other than that it be for the purposes of the Center and to use, sell, or otherwise dispose of such property for the purpose of carrying out its functions, without reference to Federal property disposal statutes;

(3) in the discretion of the Center, receive (and use, sell, or otherwise dispose of, in accordance with clause (2)) money and other property donated, bequeathed, or devised to the Center with a condition or restriction, including a condition that the Center use other funds of the Center for the purpose of the gift;

(4) appoint and fix the compensation of such personnel as may be necessary to carry out the provisions of the Act in accordance with the provisions of title

5, United States Code, governing appointments in the competitive service, and the provisions of chapter 51 and subchapter III of chapter 53 of such title relating to classification and General Schedule pay rates, except that the Center may appoint and fix the compensation of a reasonable number of personnel without regard to the provisions of title 5, United States Code, governing appointments in the competitive service, and without regard to the provisions of chapter 51 and subchapter III of chapter 53 of such title relating to classification and General Schedule pay rates, but no individual so appointed shall receive compensation in excess of the rate received by the Deputy Director of the Center;

(5) obtain the services of experts and consultants in accordance with the provisions of section 3109 of title 5, United States Code, at rates for individuals not to exceed $100 per diem;

(6) accept and utilize the services of voluntary and noncompensated personnel and reimburse them for travel expenses, including per diem, as authorized by section 5703 of title 5, United States Code;

(7) enter into contracts, grants, or other arrangements, or modifications thereof, to carry out the provisions of the Act, and such contracts or modifications thereof may, with the concurrence of two-thirds of the members of the Board, be entered into without performance or other bonds and without regard to section 3709 of the Revised Statutes, as amended (41 U.S.C. 5); and

(8) make advances, progress, and other payments which the Board deems necessary under this Act without regard to the provisions of section 3648 of the Revised Statutes, as amended (31 U.S.C. 529).

(b) The Center and its Director shall submit to the Librarian for inclusion in the annual report of the Library of Congress to the Congress an annual report of its operations under this Act, which shall include a detailed statement of all private and public funds received and expended by it, and such recommendations as the Center deems appropriate.

AUTHORIZATION

SEC. 8. There are authorized to be appropriated to the Center such sums as may be necessary to carry out the provisions of this Act.

Mr. NEDZI. The Center would be authorized to make grants and contracts, to maintain contact, to award scholarships in furtherance of programs for the initiation, support, preservations, and promotion of activities in American folklife.

We will now begin, with the hope that these hearings will be helpful to the Congress and to our employers, the American people.

## STATEMENT OF REPRESENTATIVE FRANK THOMPSON, JR., OF NEW JERSEY

Mr. THOMPSON. Mr. Chairman, I would like to thank the committee for this opportunity to testify in behalf of the American Folklife Preservation Act.

This legislation would establish an American Folklife Center in the Library of Congress to preserve and support American folklife traditions and arts. The Folklife Center would have broad authority to conceive and implement a national policy of support for American folklore by encouraging all the art forms which express the customs, beliefs, and crafts common to ethnic groups of Americans. The term "folklife" would include customs, beliefs, dances, songs, tales, sayings, arts, and crafts common to any cultural, ethnic, religious, occupational, racial, or other groupings of American people.

The Center would implement a national policy of support for folklore by (1) the collection and documentation of information about America's folk cultures through national surveys of folklife on film, recordings, photographs, and other means; (2) the preservation and organization of materials documenting folklife in national and regional

museums and archives; (3) the research and scholarship which addresses itself to understanding American folk cultures and communicating that understanding through educational channels; (4) the public dissemination of educational information about American folklife through films, sound recordings, and other means; (5) the presentation of programs on folk art and folklife, including exhibits and festivals; and (6) the encouragement of academic programs which offer instruction in American folk arts and folklife.

While some support for folklife activities has come from the National Science, and Arts and Humanities Foundations, the focus of these agencies is basically on other areas of American culture. Until recently, there were no folklorists on the staff of the National Endowments for the Arts and Humanities. An artistic project in a ghetto or in a rural area does not automatically become "folk art" by virtue of its location. Rather, it is marked by social values, regions, and ethnicity. Folklorists generally seek out the traditional culture within various groups of people and value it for its intrinsic worth. They do not seek to improve or elevate folk art to the level of high art.

The Library of Congress has many features which make it ideal to house the Folklife Center. The Archive of Folk Song, which was established in 1928, has one of the most extensive collections of American folk music in the Nation. In addition, large collections of other relevant folklife materials are housed by various divisions of the Library in the form of manuscripts, photographs, motion pictures and other materials. The Library also has an extensive collection of published works relating to folklife.

There has been a tremendous upsurge of interest in folklife by the public. The fact that 200 Members of the House and more than half of the Members of the Senate are sponsoring proposals identical or similar to the bill now before the committee indicates this interest. America has always taken pride in the diversity of its people and the cultural contributions which have been made by the many ethnic and racial groups which make up our society. However, not enough has been done to perpetuate the arts and traditions of our national family. With the coming of our Nation's Bicentennial in 1976 it is appropriate for the Federal Government to act now in developing a program of support for preserving and disseminating our folklife traditions and arts.

Mr. NEDZI. Thank you. We have as our first witness the Librarian of Congress. As you know, the Librarian of Congress was called upon to play the major role should this legislation be enacted into law. Our first witness is Dr. L. Quincy Mumford, the Librarian of Congress. Dr. Mumford, you may proceed.

## STATEMENT OF L. QUINCY MUMFORD, LIBRARIAN OF CONGRESS; ACCOMPANIED BY PAUL L. BERRY, DIRECTOR, REFERENCE DEPARTMENT; ADOREEN McCORMICK, LEGISLATIVE LIAISON OFFICER; AND JOSEPH C. HICKERSON, ACTING HEAD, ARCHIVE OF FOLK SONG DIVISION

Dr. MUMFORD. Mr. Chairman, members of the subcommittee, I would like to introduce my colleagues. First, on my left, is Mr. Berry, Director of the Reference Department, in which the Music Division

is located and which includes the Archive of Folk Music; and on my right, Miss McCormick, who is the congressional liaison officer.

I have a fairly brief statement, Mr. Chairman, which, if it is the pleasure of the subcommittee, I would like to present.

Mr. NEDZI. Please do.

Dr. MUMFORD. I appreciate this opportunity to appear here today to speak of H.R. 8770 and other similar bills introduced in the 93d Congress to provide for the establishment of an American Folklife Center in the Library of Congress.

For over 40 years, the Library of Congress has made an attempt through its Archive of Folk Song to preserve an important aspect of American culture often neglected by librarians and educators. The collection maintained by the archive includes recorded folk and ethnic musics on cylinders, disks, magnetic tape, and wires, as well as numerous related manuscripts.

The archive includes sound recordings of over 150,000 examples of songs, chants, dances, tales, and the like from throughout the world. To a large extent, individual gifts and foundation grants have made this collection possible.

Primary attention has been focused on the native culture of the United States; all regions of the country are well represented. The collections are especially strong in the music of North American Indian tribes, the American Negro, and the descendants of early settlers.

In order to share some of these treasures with the general public, the Library of Congress has issued a series of recordings of its holdings, the latest of which has been the very popular "Hammons Family of West Virginia."

The American folklife center bill before you would provide for a greatly enhanced program to preserve American folklife. As we envision it, the center will serve the twin purpose of helping the Nation as a whole to understand and value its many constituent cultural strains and of helping members of each cultural group to understand and value their own particular heritage.

An American folklife center in the Library of Congress could advance these purposes in several ways. It would encourage, coordinate, and in part support—

—(1) The collection and documentation of information about America's folk cultures through national surveys of folklife on film, recordings, photographs, and other means;

—(2) The preservation and organization of materials documenting folklife in national and regional musuems and archives;

—(3) The research and scholarship which addresses itself to understanding American folk cultures and communicating that understanding through educational channels;

—(4) The public dissemination of educational and cultural information about American folklife through quality films, recordings, publications, and other means;

—(5) The presentation of programs and meetings on folk arts and folklife, including exhibits and festivals; and

—(6) The encouragement of academic programs which offer instruction in American folk arts and folklife.

There are several reasons why this legislation is particularly timely. One obvious one, of course, is the current interest in folklore and folklife. There is, as you know, a greatly increased emphasis on ethnic studies both in the academic and social research fields.

As we move toward the Bicentennial of this Nation's beginnings, we are all more aware of the various constituencies that have contributed to American thought and culture. An increased emphasis on American folklife and folk art should imbue our citizens with a deeper understanding of what their heritage is.

As we conceive the center at the Library of Congress, we would expect that it would not duplicate or replace the activities of national bodies such as the Smithsonian Institution, or the National Endowments for the Arts and Humanities, or of State and local folk groups. It would instead, complement, supplement, and encourage activities already being carried on in the area of folklife and folk art.

Such a center could also provide a national awareness and purpose to the various activities now being carried on and would open channels of communication among all concerned with our Nation's folk cultures.

With increased financial resources and with the occupation of the Library of Congress James Madison Memorial Building—where modern facilities, including an extremely sophisticated recorded sound laboratory, will be available—the Library of Congress would be in a position to devote new energies to the study of and dissemination of information about American folklife and folk art.

I should like to point out that the Library of Congress is extremely rich in resources other than those contained in the present Archive of Folk Song relating to American folklife. Our holdings in manuscripts, prints and photographs, motion pictures, maps and charts, local history and general books on the subject, journals, and other writings are unique in this country. These materials would be available to the staff of the center for utilization in carrying out the functions I have outlined above.

Finally, Mr. Chairman, I have presented to the subcommittee staff some suggested amendments for consideration by the Congress.

My colleagues and I would be glad to undertake to answer any questions you might have.

Mr. NEDZI. Thank you, Dr. Mumford. With regard to the amendments you have suggested, we understand that most are technical, with one exception which we regard as substantive; that is, with respect to the authority to make grants, loans, and award scholarships.

Dr. MUMFORD. That is true, Mr. Chairman.

Mr. NEDZI. Could you address yourself to that amendment?

Dr. MUMFORD. First, the Library of Congress has not had experience in grantmaking, has never been a grantmaking institution. It would require a considerable setup of organization and staff in order to carry it out, I think.

Second, perhaps more importantly, is that we have organizations, two endowments that are making grants, including this area, and we feel that there would be perhaps unnecessary duplication involved for the Library of Congress to undertake it.

However, Mr. Chairman, if it is the will of the Congress for the Library of Congress to undertake this function, we would try to do it.

Mr. NEDZI. Don't you envision this function being undertaken by the Board of Trustees rather than the Library itself?

Dr. MUMFORD. Well, that would depend on how the functions of the Board of Trustees—if it is under the general direction of the Board, there would probably be a selection committee involved in the choice of projects that are presented.

I imagine many proposals and requests would be received from groups, and they would need to be evaluated. That would probably be the function of the Board or the committee of the Board.

Mr. NEDZI. I gather from your testimony that your feelings are not very strong on this point.

Dr. MUMFORD. We would prefer not to undertake the function. As I say, if it is the will of the Congress for us to do it, we would undertake to try to do it.

Mr. NEDZI. You would obey the law, in other words?

Dr. MUMFORD. The will of the Congress. In addition to selection, of course, there are physical apparatuses necessary, quite a bit of other organization in addition to the actual selection of the projects to be granted awards, and followup on them as to whether a project has accomplished or is accomplishing what it was proposed to do, how successful, and so on.

Mr. NEDZI. With respect to your present operations regarding folklife activities, where are these activities administered, or how do you administer them?

Dr. MUMFORD. They are administered as a part of the Music Division under the Chief of the Music Division, and there is a person in charge of the Folk Archive, Folk Music Archive. Books, journals, and so on would be in the general collections and administered in the same way other materials are.

Mr. NEDZI. There is no separate office set up for administering this aspect of your operations?

Dr. MUMFORD. Not other than a section in the Music Division.

Mr. NEDZI. Are you in any position to segregate the cost of this program?

Dr. MUMFORD. Well, my colleagues undertook to prepare a tentative budget, which I consider quite conservative, Mr. Chairman. It depends on whether the grant authority is given to the Library. It affects the total amount a great deal.

I can give you figures that were arrived at which I think are very modest, and we would expect to move gradually and slowly rather than dramatically overnight in large money. Would you like me to give these figures?

Mr. NEDZI. Yes, please.

Dr. MUMFORD. Without the grant authority, we suggest $81,000 for one-half year of the first fiscal year, 1975; with grant authority, $163,000. For fiscal 1976, without grant authority, it would be $262,000; and with grant authority, $710,000. For fiscal 1977, without grant authority, $302,000; and with grant authority, $1,716,000.

This continues to rise. In 1978, without grant authority, $352,000; with grant authority, $2,241,000. In fiscal 1979, without grant authority, $362,000; and with grant authority, $3,241,000.

But it is very difficult to estimate with validity at the present moment closely the cost of this program if it were carried out in accordance with the provision of the bill.

Mr. NEDZI. Dr. Mumford, on August 10, 1973, you sent a letter to Senator Abourezk in which you indicated sums considerably less than

those you are proposing today. Can you tell us why there is a difference in your recommendations?

Dr. MUMFORD. I think there may be additional provisions in the bill.

Mr. BERRY. The letter to Senator Abourezk had figures not too far apart from what we are talking about. The letter spoke of—and I think——

Mr. NEDZI. What do you call too far?

Mr. BERRY. I think if you read the letter carefully—we talked in that letter about the cost of administering the work proposed for the center. We were talking in the range of $150,000 to $200,000.

Then the paragraph that has unfortunately been overlooked in that letter was the final one, in which it says it is much more difficult for us to estimate the authorizations for projects serving the needs of the State and local groups, private and public, as well as the individuals for whom the support in the bill is intended.

That budget and letter spoke only of the cost of the staff to operate the program, not including the costs of the grants, of contracts, of any of the work necessary to carry out many of the provisions.

Mr. NEDZI. I don't want to quibble but there is a 50-percent difference even with respect to that aspect according to the testimony of Dr. Mumford.

Mr. BERRY. We have looked at it a little more carefully in terms of the salary cost today. There has been some increase. That does not in itself explain the difference. The difference is explained by taking the difference between the cost merely of the budget for the operating staff and the addition of grants and contracts that would be necessary to carry out——

Mr. NEDZI. Dr. Mumford gave us two figures. The first figure, I assume, was the administrative cost figure; the second was administrative costs and grants.

Mr. BERRY. No; even the first figure, Mr. Chairman——

Mr. NEDZI. Does not correspond to the figures given in the letter to Senator Abourezk.

Mr. BERRY. Because even without the grant authority, it was felt the Library would have to have additional funds to carry out some work in connection with exhibits, educational training programs, and so forth. These would not be grants to the State but they would be working toward the objectives of the bill.

There is this difference; we recognize there was this difference in the figures sent to Senator Abourezk and those in our present proposal.

Mr. NEDZI. Dr. Mumford, can you tell us how much of your budget is directed toward the efforts which you described in your testimony today and the number of people involved?

Mr. BERRY. The estimate, current estimate, for example, salaries and benefits, on an annual basis, would be in the range of $165,000. Added to that, of course, there would have to be costs to support the meetings of the board of trustees.

Mr. NEDZI. You misunderstood my question. Dr. Mumford testified at the present time in the Library of Congress there is a program.

Mr. BERRY. The cost of salaries at the present time is $54,000 on an annual basis, salaries and benefits. Then we spend perhaps an additional $10,000 for transcriptions, copies of tapes that come to us from

other sources and general additions to the archives. It is roughtly in the range of $60,000 to $65,000 at the present time.

Mr. NEDZI. Exclusively for folklife-type projects or programs?

Mr. BERRY. Yes. That would not include the value of books that come in to us through the copyright deposits and through gifts and other programs which would go into the collection. We would not buy those but they would have an additional value.

Mr. NEDZI. Mr. Frenzel, any questions?

Mr. FRENZEL. I would like to defer to the other members who heard the full testimony and then have a chance later.

Mr. NEDZI. Mr. Thompson.

Mr. THOMPSON. Doctor, I am gratified by your support. I can understand the reluctance that you express in terms of the grant-making. I don't think, however, on looking to the history of the National Endowments for the Arts and the Humanities and their very modest beginnings, that you should be presented with any extremely difficult or insuperable problems.

Even though there is a difference between the sums mentioned in the letter to Senator Abourezk and those brought forth today because of additional study on your part, even the last projected figure you have for 1977, I believe it was, is, in my estimation, an extremely modest amount of money for such an extremely valuable endeavor.

Recognizing budgetary difficulties today as I do, I can say, as chairman of the Subcommittee on Accounts, which handles the moneys for the respective committees of the House except for the Committee on Appropriations, many of them, just in the pursuit of their investigatory efforts, expend in excess of $1 million a year quite necessarily for their work and, although they have far-reaching effects, they wouldn't have anything like the impact on the American people that this would have.

Finally, I think that the proposed membership of the board, carefully selected, will find themselves able to handle this entire matter, perhaps by appointing subcommittees from among themselves or calling on specialists, many of whom would donate their time and talent to assist them.

So I won't take any further time except to say that it is my hope that the Congress will see fit to adopt the legislation with perhaps technical amendments as we go along to improve it. We welcome such suggestions.

Further, I see no difficulty in coordinating the efforts through the center at the Library with the National Endowments or the Smithsonian Institution or the Departments of the Interior or anyone else.

In other words, I consider it to be a well-conceived piece of legislation. I have never seen a piece of legislation that I considered to be absolutely perfect, because all sorts of questions arise.

So, with my thanks to you for your support of this and my compliments to you for the work that you are doing in the exercise of all your responsibilities, I shall yield back the balance of my time.

Dr. MUMFORD. Thank you, Mr. Thompson.

Mr. NEDZI. Dr. Mumford, I won't say I will give you equal time but you may respond if you desire.

Mr. MUMFORD. I don't know that I can add to what I have said, Mr. Chairman. If, in the wisdom of the Congress, you wish the

Library of Congress to assume this function, we would certainly undertake to do it and carry it out to the best of our ability.

Mr. THOMPSON. I hope you will have that interesting challenge.

Mr. NEDZI. Mr. Brademas.

Mr. BRADEMAS. Thank you, Mr. Chairman. Dr. Mumford I want to thank you for your thoughtful statements. I have two or three questions, as I would prefer to reserve most of my questions for some of those more critical of the proposal than you in your statements have been.

Could you reiterate how much money you are currently spending at the Library of Congress on your present program for the Archive of Folk Song?

Dr. MUMFORD. The figure Mr. Berry gave a few minutes ago before you came in was $54,000.

Mr. BRADEMAS. I must say I find that extraordinarily modest in view of the impact of your program.

Dr. MUMFORD. It is a rather small staff; only three people are allowed. We depend on the good will of many people, scholars who may visit places and have recordings made for us. We would provide the tape. We certainly are not covering the whole field adequately by any means, anything comparable to what this bill contemplates apparently.

Mr. BRADEMAS. If you have a $54,000 annual budget and a staff of three, the success of the program must, to some extent, depend on the good will of your employees.

Dr. MUMFORD. I would most heartily agree, sir.

Mr. BRADEMAS. That is really a shockingly low figure if one looks at the enormous impact, not only in this country but abroad, of American folk song.

Mr. GETTYS. I think you would agree we don't want to build up a great bureaucracy. If we like quality and not number in the people handling this program, because of its great importance, we do not want to build up a bureaucracy.

Mr. BRADEMAS. It would be difficult to disagree with that observation on the part of my friend.

I have one further question: Is it not reasonable to assume that were some relatively modest program to be established along the lines of that contemplated in this bill at the Library of Congress, such a program would be followed by programs at a statewide level across the country, even as we are seeing friends of the Kennedy Center developing programs in the arts and education, or rather the Kennedy Center developing programs for the arts and education in each of the States?

I can well see friends of the folklife center at the Library of Congress establishing programs in each of the States of the country, thereby greatly multiplying the dividends on relatively modest Federal investment.

Dr. MUMFORD. There would certainly be a closer relationship, and we would hope the center would offer much encouragement within the States and local communities.

I gather, from looking at the list of societies and associations and even museums, that there are quite a few throughout the country at the present time. But a center would provide a center of focus for such activity.

Mr. BRADEMAS. I would, Mr. Chairman, have just two other observations: One, I was most interested to see Dr. Mumford's statement that, in his view, the proposed center would not duplicate or replace the activities of the Smithsonian Institution or the National Endowments for the Arts and the Humanities or of State and local folklife groups.

That seems to me to be a very important observation, because I have not had time to read the statements of other witnesses. I would be surprised if that is not their line of argument against the bill.

The other point finally I would like to make, Mr. Chairman, is to commend the chairman for having called these hearings on this proposal, and I think it would be most unfortunate if some credit were not given to the original sponsor of this proposal, my friend from New Jersey, Mr. Thompson, who has been a great champion of the arts in a wide variety of fields and obviously, in initiating this legislation, continues to indicate his strong interest in support of the arts and related activities in this country.

I yield back the balance of my time.

Mr. NEDZI. Thank you, Mr. Brademas.

Mr. Gettys.

Mr. GETTYS. Thank you, Mr. Chairman.

I would like to associate myself with the remarks of Mr. Brademas from Indiana in complimenting the chairman for holding these hearings on this important subject, and with his remarks relating to the sponsorship of Mr. Thompson who got so many of us interested in this subject.

I do hope that the purpose of the bill can be enacted into the law and carried out.

I might say my own region of the country, the great southland, is probably the primary source of the folklore of this great country. Even though Mr. Thompson might be from New Jersey, he was educated in the South and came to appreciate those things.

Mr. BRADEMAS. If the gentleman will yield, I did spend my freshman year at Old Mississippi.

Mr. GETTYS. I was getting to that. I do hope we can carry this forward into law and implement it in such a manner it would be a credit to the United States and preserve these great traditions and folklore of the country.

Mr. THOMPSON. On the subject of education, it is true I was educated beyond the secondary level in the South, North Carolina, and had the pleasure of realizing your very catholic attitude the other day when I met your beautiful daughter who attends Mount Holyoke.

Mr. GETTYS. I would have to say she does have a Yankee accent.

Mr. NEDZI. Thank you, Mr. Gettys.

Mr. Frenzel.

Mr. FRENZEL. Thank you, Mr. Chairman.

I don't know if I should ask any questions. It seems like you guys got the bill passed before I got here.

Dr. Mumford, you indicated you think the grant bestowing chores are beyond your normal competence and yet the authors kindly want you to take on that job.

Do you have any idea how you would discharge it if it were given to you by law?

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Dr. MUMFORD. Certainly no clear-cut plan at this moment, as I suggested earlier, and as one of the members of the committee suggested, it might be done by the Board or a subcommittee of the Board in the selection.

The actual mechanics, the physical side of it, the followup might have to be done by people at the Library as to how they are getting along, although the evaluation of the success or failure of the project, whether it was really accomplishing the purpose for which the grant was made, that might be up to the same group that made the grant in the first place, or recommended the grant in the first place.

But I don't have any very clear-cut picture of how it would operate, sir.

Mr. FRENZEL. For fiscal 1976 you suggested $710,000 less $262,000, which is something less than $500,000 in grant authority in the first full year of its operation.

How many people do you suppose would come to you wanting those grants?

Dr. MUMFORD. I have no idea. I would guess that there would be a great many applications for grants.

Mr. FRENZEL. I would guess there would be a substantial administrative cost in trying to figure out which ones of these you wanted to honor, wouldn't there?

Dr. MUMFORD. That was what I was trying to refer to earlier as to what might be involved in the process.

Mr. FRENZEL. As a matter of fact there has been a good deal of criticism in Congress about this kind of a program because we have them scattered all over the place and they are frequently administered by people who don't have the machinery or the administrative staff to handle the weight of the applications.

I am reminded of a bill which the gentleman from Indiana has passed, sponsored, and pushed through, to his great credit, that is in environmental education and the number of grants vis-a-vis the number of dollars available as a joke.

They are inundated by these things. So, I guess I am a little concerned about that, particularly since you are not doing any of this thing now and are not soliciting the authority.

May I ask you further if the $54,000 you are spending now would be included in the $262,000 that you would anticipate as part of your administrative expense?

Dr. MUMFORD. No, sir; that would be in addition.

Mr. FRENZEL. We can assume that extra figure with whatever cost of living goes along with it as part of this presentation through each one of the figures that you have given us?

Dr. MUMFORD. Yes.

Mr. FRENZEL. When you have your little music shows and so on at the Library now, does that come out of your regular budget?

Dr. MUMFORD. No, they are not supported by appropriated funds. They are supported by endowments, trust funds.

Mrs. Gertrude Clark Whitehall gave to the Library, it was accepted by our Trust Fund Board, a considerable amount of money to promote musical concerts and so did Mrs. Elizabeth Sprague Coolidge.

We have two fairly large—by our reckoning, they are not large in general terms—but the income, they are held in trust by the Trust

Fund Board of the Library of Congress and the income is used for the concerts.

Mr. FRENZEL. If you had your druthers and you were not Librarian of Congress and simply a citizen that knows something about folklore, and somebody said to you, "Where should we put an Institute, a grant giving mechanism, a Center," would you suggest the Library of Congress as being the best place for it?

Dr. MUMFORD. That is a hard question. It is hard for me to say. In some ways it would seem to me Smithsonian might be a more logical place to put it in view of what they have been doing with their folk festivals and their exhibits and other things, programs.

But I hesitate to say, sir, where else it might go.

Mr. FRENZEL. I thank you.

I yield back my time, Mr. Chairman.

Mr. NEDZI. Thank you, Mr. Frenzel.

Do you maintain any kind of liaison on folklife problems at the present time with the other agencies that are involved in these types of programs?

Dr. MUMFORD. I might have to ask our expert here. Mr. Hickerson is in charge of our folk music archive.

I would ask him if he could respond to that.

Mr. HICKERSON. In terms of the acquisitions and increasing of the archives collections at the Library, we, in the last 25 or 30 years have maintained very close touch with other people doing similar work individually and institutionally around the country.

Mr. NEDZI. Could you give us examples?

Mr. HICKERSON. Yes; since 1948 we have maintained a relationship with the University of Arkansas Library which maintains the State Folklore Archives and periodically they send us their newly acquired tapes from that State of the folklore.

We copy them for our collections and send back the originals, and also the notes and lists that go with it.

We do this in many cases with State archives and regional archives and with a lot of individual collectors.

Our acquisitions have been primarily in the last 30 years.

Also, we are active in the American Folklore Society as members of the committees.

I am chairman of the Archives of the American Folklore Society. We maintain close contact with people in other archives, people working with the problem and begin to try to have a kind of coordination among the various archives.

Mr. NEDZI. What about the Smithsonian?

Dr. MUMFORD. We have maintained a close relationship with the Division of Performing Arts there since they began their folklife festivals by providing information each year, particularly on the States, material already available in the States that they select for their festival.

Also the recordings that they make, we are negotiating with them to obtain them or copies thereof for the National Folklore Archive.

Mr. NEDZI. Are there any obstacles?

Dr. MUMFORD. There doesn't seem to be, not that I am aware of.

Mr. NEDZI. How about the endowments?

Dr. MUMFORD. I have not had any relations with the endowments.

Miss McCORMICK. Prior to the endowments obtaining experts in folk music, we have evaluated proposals for folk grants for the Endowments for the Arts, just on a gratis basis and sent them evaluations of requests for grants.

Mr. NEDZI. Do they submit these proposals as a matter of course to you?

Miss McCORMICK. They have a folk specialist now whom they recruited from the Library of Congress.

Mr. NEDZI. Mr. Gettys.

Mr. THOMPSON. That was very recent, wasn't it?

Miss McCORMICK. Yes; it was.

Mr. GETTYS. The gentleman from Minnesota, Mr. Frenzel, has as usual pointed up some pertinent facts. As desirable as this program might be, is it our purpose here to establish somewhere an agency to coordinate the efforts of all the States, the universities and other areas and I wonder about whether or not the Library of Congress is the proper agency to accomplish this.

Dr. MUMFORD. To serve as a clearing house for information, yes, I think it is.

Mr. GETTYS. But to develop the programs and to coordinate all the ramifications of the proposal intended by Mr. Thompson, the sponsor, it seems to me maybe the Smithsonian would be a better place.

Dr. MUMFORD. The question has been raised what would be done about artifacts, objects themselves.

The Library of Congress is not a museum, it never has been, and there has been some expression that there should be a place, a center where artifacts would be displayed.

Of course we would have no space for hardly any of this, no staff and certainly not for exhibitions until the Madison Memorial Building is completed. It is a question of whether the Congress to become something of a museum as well as a library also involved there.

I, in casual, preliminary thinking about it, would think that if the Center came to the Library of Congress, we would have to work out arrangements with Smithsonian and other museums about the deposit of objects and artifacts for display and exhibit.

Mr. GETTYS. So your conclusion, Dr. Mumford, is probably that the Library of Congress is the agency to carry out the intent of the Congress if this bill is enacted into law?

Dr. MUMFORD. Yes; I would say so.

Mr. GETTYS. Does that agree with your thinking, Mr. Frenzel?

Mr. FRENZEL. I would like to hear some other testimony.

Mr. GETTYS. Thank you, Mr. Chairman.

Mr. NEDZI. Thank you, Mr. Gettys.

Do you see any problems in having one agency handle most of the operation and giving to another agency the responsibility of maintaining the so-called artifacts?

Dr. MUMFORD. Not an insuperable obstacle, Mr. Chairman. I think it could be quite possible.

Mr. NEDZI. I am inclined to agree with you.

Any further questions?

If not, we want to thank you very much, Dr. Mumford.

Dr. MUMFORD. Thank you, Mr. Chairman and members of the committee.

Mr. NEDZI. Our next witness this afternoon is Dr. Robert A. Brooks who is Undersecretary, Smithsonian Institution.

## STATEMENT OF ROBERT A. BROOKS, UNDER SECRETARY, SMITHSONIAN INSTITUTION, ACCOMPANIED BY RALPH RINZLER, DIRECTOR, FOLKLIFE PROGRAM, DIVISION OF PERFORMING ARTS

Mr. BROOKS. Mr. Chairman, I have with me Mr. Ralph Rinzler on my left who is the Director of the Festival of American Folklife for the Smithsonian Institution.

We have submitted a statement to the committee.

Mr. Chairman and members, with your permission I would ask that the statement be entered in the record and I can talk informally on the basis of the statement and of the testimony so far.

Mr. NEDZI. Very well.

[The statement referred to will be found on p. 18.]

Mr. BROOKS. The Smithsonian Institution warmly endorses the concept of increasing and improving the coordination and research support in the whole area of American folklife.

We realize that this is an enormously diverse area, it touches many groups, touches many disciplines, many regions.

We feel perhaps that this is one of the reasons why it has so far been something of an orphan so far as support is concerned. It has been much harder to focus this broad, enormous field than certain other disciplines which are easier to comprehend.

The Smithsonian has had some experience in this area. We have for a long time been involved in certain aspects of research in folk cultures through our Department of Anthropology and the Museum of Natural History, through our center for the study of man, through our department for the study of cultural history, and through such programs as our American jazz program which is going very successfully and flourishing right now.

We also would like to endorse warmly the equal need for supporting the interpretation and presentation of American folklife.

We have come to this field more recently. Our Festival of American Folklife was started in 1967 and has drawn increasing attention ever since.

We are now involved in building that up with the cosponsorship of the National Park Service toward a major presentation for the Bicentennial.

We feel here, too, that we have seen the need for increased support of this kind of presentation. Almost every day we see requests from local and State groups, communities, for help from us in organizing and planning the presentation of folklife materials in their own communities.

We have been doing what we can. We have received help from the American Revolution Bicentennial Administration, from the National Endowments of the Arts. We have to recognize that our primary responsibilities for the coming years and specifically for 1976 is the major task that we have set ourselves to do here in Washington.

These experiences have shown us, though, that folklife studies and presentation cannot be removed from sources in the field and from interaction with these sources. We can do a certain amount ourselves; the universities, the proposed center could do it, but this can stagnate if we don't have constant interaction with people, with communities, with the originators of the folk culture.

With respect to the specifics of the legislation that is before this subcommittee, we would defer to the Congress and to the administration with respect to the best method of providing this kind of support.

There is one point I would like to make with the subcommittee, that is that we note that the Secretary of the Smithsonian Institution is listed as a member, a full member of the Board of Trustees of the proposed Center.

We understand that this is definitely a policymaking and direction position for the Secretary, and our Board of Regents has in the past taken the position that it may be inappropriate for Smithsonian officials to participate in such policy or direction functions for governmental entities.

I would request then, respectfully of the committee, that the Secretary not be included as a full member of the Board of Trustees of the Center. This does not mean at all that we would not be happy to assist and to serve the Center in an advisory capacity.

We enjoy, as the witnesses from the Library of Congress have pointed out, very good relations with their activities now and we would like to cooperate with the Center in encouraging increased recognition of the enduring values of American folklife.

We believe that its study can preserve the rich, cultural diversity of our country and assure the sense of individual identity of our people that is the heart of this Nation.

Thank you very much, Mr. Chairman.

I am prepared to answer questions.

[The statement referred to follows:]

STATEMENT OF ROBERT A. BROOKS, UNDER SECRETARY, SMITHSONIAN INSTITUTION

Mr. Chairman, I appreciate this opportunity to testify on behalf of the Smithsonian Institution in support of the purpose and concepts embodied in H.R. 8770.

We believe there is a need to coordinate the highly diverse efforts in the study of American folk cultures, because this field crosses so many disciplines—anthropology, sociology, cultural history, musicology, to name but a few—that within the American academic world it has become something of a homeless orphan, receiving great sympathy from all, but real care from few, with the notable exception of universities. There is an question that American folk studies could benefit from a survey and assessment of our present state of knowledge and of areas requiring further investigation.

In addition to coordination and support of research, there is an almost equal need for support of interpretation and presentation of American folklife. Although the Smithsonian has long been engaged in research on folk cultures, through its Departments of Anthropology and Cultural History, and through its Center for the Study of Man, it is only since 1967 that we have attempted a living display—a living museum, really—of American folkways.

The Smithsonian's Festival of American Folklife has drawn ever increasing audiences, and public attention throughout the nation has multiplied several times. Now we are preparing for a three-month-long Festival as a major activity in the celebration of the Bicentennial in 1976, and the Smithsonian has been joined by the National Park Service as a co-sponsor of the event.

As the Bicentennial draws near, we are receiving daily requests from state and local organizations for assistance in the planning and presentation of festivals based on the Smithsonian model. With the help of the American Revolution Bicentennial Administration and the National Endowment for the Arts we are providing what assistance we can, while recognizing that the Smithsonian's primary responsibility for 1976 is in Washington.

Our experiences have taught us that folklife studies cannot be removed from sources in the field. They cannot be conducted by federal programs alone. They must have grass roots attention. Research, such as the Smithsonian and a number of American universities pursue, is highly valuable, but it can stagnate without constant interaction with our diverse peoples and communities.

I cannot comment in detail on the specifics of the legislation before the subcommittee, and defer to the Congress and to the Administration with respect to the best method of providing support for American folklife.

However, I must point out that Board of Regents of the Smithsonian Institution has taken the position in the past that it may be inappropriate for Smithsonian officials to participate in policy or management functions of governmental entities. Therefore, I would request that the Secretary of the Smithsonian Institution not be included on the Board of Trustees of the American Folklife Center.

The Smithsonian would, nonetheless, be happy to assist and to serve in an advisory capacity, and to cooperate with the Center in encouraging increased recognition of the enduring values of American folklife. We believe that its study can preserve the rich cultural diversity of America and assure the sense of individual identity that is at the heart of our nationhood.

Mr. NEDZI. Thank you.

With respect to your last point on the Secretary's service on the Board, why do you consider it inappropriate for the Secretary to participate in policy or management functions of a governmental agency?

Mr. BROOKS. Well, it is a major, national function that is being conceived here, Mr. Chairman. It would have ramifications and involvement across the country. The Smithsonian has been——

Mr. NEDZI. Doesn't your own program have similar ramifications?

Mr. BROOKS. It has ramifications, Mr. Chairman, in terms of what we do rather than what we grant money to others to do. We have operated—Mr. Rinzler can, of course, elaborate on this—as an organization that does research, that promotes performance, exhibition, demonstrations in the folklife area.

We have pulled these together on the Mall, we have published, of course, and provided archival materials to the Library of Congress.

We are sort of in the position of an organization that is active for ourselves in the folklife area.

Mr. NEDZI. Have there been no grants connected with these?

Mr. BROOKS. We have sought grants and obtained many.

More than half the funding we spend on the folklife area is obtained from other than Federal appropriations. Quite frankly, Mr. Chairman, we feel there might be some conflict of interest here because, if the Center is to be set up and we have a program that is suitable for the purposes of the Center, we would go and seek a grant to accomplish that program.

If the Secretary is on the Board, we feel there might be a conflict.

Mr. NEDZI. That leads me to the question of why might not this Center be in toto under the Smithsonian Institution?

Mr. BROOKS. This question, Mr. Chairman, was addressed at hearings in 1970. The Board of Regents at that time had essentially two responses. One was that the Center as it was then proposed to be within the Smithsonian would be essentially an independent organization. It would not be subject to the policy control of the Board of Regents and they felt that this would be inappropriate for them to accept at that time.

The second reason was essentially what I have been attempting to discuss here, that is that the national granting responsibilities, which are quite properly envisioned for the Center, would be something that would extend and might be somewhat at variance with the activity research and demonstration efforts of the Smithsonian itself. That was the position then and I think the same considerations would apply now to the location of the Center within the Smithsonian.

Mr. NEDZI. How much have your received from the endowments for the purposes we are discussing this afternoon?

Mr. BROOKS. I know that we have received a grant this year. Mr. Rinzler can answer that.

The amount was $50,000, Mr. Chairman. This is the total that we have received from the national endowments and this was in support of the effort to make available to this country and to local communities the folklife manifestations that we are trying to develop in our Folklife Festival.

Mr. NEDZI. Does this have anything to do with Bicentennial, or is that a separate program?

Mr. RINZLER. This is a Bicentennial program, that is being done in conjunction with the Bicentennial Administration, the Department of State, the National Park Service and the Smithsonian. The major focus is to bring to this country this year performing groups which have been selected by Smithsonian field research staff overseas in three countries which have agreed to cooperate with the National Museum this year.

The Government of Tunisia, the Government of Greece, and three Scandinavian Governments, Norway, Sweden, and Finland, in addition, Nigeria and Trinidad are planning to participate this year.

The endowment funds in addition to a grant by the Bicentennial organization will be used to take out of Washington the material being brought to the National Mall for presentation, the concept to be bringing the visiting group together with descendants of the people descending from that origin in this country to perform together on the National Mall and then to tour from Washington to the local communities where descendants of that origin can be found and the funding will be used to tour those people, pay for their transportation, accommodations and meals, and spending money during the tour.

Mr. NEDZI. Has there been other endowment funding?

Mr. RINZLER. No, sir.

Mr. NEDZI. So in previous years you have had no money from endowments?

Mr. RINZLER. No, sir.

Mr. BROOKS. Not for Folklife Festival, Mr. Chairman.

Mr. NEDZI. What would you estimate your own investment to be annually?

Mr. BROOKS. For the Folklife Festival?

Mr. NEDZI. Yes.

Mr. BROOKS. This is increasing each year as we begin to build it up. This year I believe it will be 2 weeks, two 5-day units.

We estimate the cost this year between a million and $2 million. We can provide an exact figure at the current time to you for the record.

Mr. NEDZI. This is from your regular budget, it isn't from any special grants or contributions?

Mr. BROOKS. Less than one-half, Mr. Chairman, is from our bicentennial and regular Federal appropriations, the rest is from grants, assistance from other Federal agencies, contracts and from gifts.

Mr. THOMPSON. Will the gentleman yield?

Mr. NEDZI. Yes.

Mr. THOMPSON. I have been to each of those that you have had and must say that those Folklife Festivals are enormously successful and fascinating.

If this year is going to cost over a million dollars, let's compare it with the impact of $2 million for the establishment of a National Folklife Center on a 52 week a year basis.

In my view that demonstrates the modesty of the proposal that we are setting forth here. I don't suggest in the slightest to spend $2 million for the type of efforts done in your Folklife Festival isn't well worth it. Because indeed it is.

The original discussion of this legislation, as a matter of fact, was held on an informal basis by former Senator Harris of Oklahoma and myself in the midst of one of those festivals.

Thank you, Mr. Chairman.

Mr. NEDZI. Are you expanding any other moneys with regard to any related activities?

Mr. BROOKS. In the folklife area, Mr. Chairman?

Mr. NEDZI. Yes.

Mr. BROOKS. Yes, we are. As I mentioned, the Center for the Study of Man, for example, is involved in research in this area. We are publishing a major work, again in time for the Bicentennial, "The Handbook of the North American Indian," which will be the first work of this kind. I believe, in over 50 years and we will deal in detail with the native inhabitants of North America.

It will be a scholarly as well as a work interpreting the folklife there. I am happy to say that we have numerous Indian Native American collaborators in that work.

The same Center for the Study of Man has a very small but helpful program called Urgent Anthropology.

We make small moneys available for the saving of particular physical sites on occasion, or for the saving of particular manifestations of folklife, whether it is oral history, whether it is recollections on the part of an individual who might soon pass away. It is something done in response to stated needs in this area. It is a very small program, it doesn't amount to more than $10,000 a year.

Mr. NEDZI. Do you feel that any of this duplicates or overlaps programs which are funded by the endowments?

Mr. BROOKS. No, sir, after reading the—oh, funds by the endowments, excuse me.

We do not have an overall picture, Mr. Chairman, of the total span of kind of folklife programs that are funded by the endowments. The only ones we know about in detail are the ones where they have assisted us so that we do not think that there is overlap or duplication but couldn't say for sure.

Mr. NEDZI. The reason I ask the question is because the subject matter you referred to calls to mind some projects funded by the endowments which appear similar and I suspect that there is some overlap.

Is there any liaison between you and the endowments in this regard?

Mr. BROOKS. Yes, there is.

Mr. NEDZI. To assure there isn't overlap?

Mr. BROOKS. We have excellent relationships with them and we can find that out. I do not believe there is an overlap.

Mr. NEDZI. But you say you are not aware of their grants and projects?

Mr. BROOKS. Their total scope, no, sir.

Mr. NEDZI. Mr. Thompson, do you have any questions?

Mr. THOMPSON. Just a brief comment.

In developing the legislation which resulted in the National Foundation on the Arts and Humanities, as you know, for housekeeping purposes we associated it with the Smithsonian and Dr. Ripley is a trustee of the center.

I am curious—although I by no means would argue with it—over your request that the Secretary not be included in the Board. I can't see a possible conflict.

Mr. BROOKS. May I explain, Mr. Thompson, a little bit?

Mr. THOMPSON. Certainly.

Mr. BROOKS. The Secretary does serve on many boards that have Federal interests. Generally speaking he is an ex-officio member of those boards, which means he is a nonvoting member and the regents have agreed to his accepting these responsibilities on an ex-officio basis.

This holds, for example, for the Pennsylvania Development Corp., for the Federal Council on the Arts and Humanities and other boards of that kind.

I think we would be quite happy to have the Secretary serve on the same ex-officio basis.

Mr. THOMPSON. I see.

Mr. BROOKS. But the legislation designates him not as an ex-officio member but as a full voting member.

Mr. THOMPSON. I would think his contributions would be very considerable and I am glad to hear that.

Mr. BROOKS. If he should serve that way, Mr. Thompson, we would suggest that the term be added "or his designee" so the Secretary can have Mr. Rinzler come to matters of particular importance if anything in that line comes up.

Mr. THOMPSON. No further questions.

Mr. NEDZI. Mr. Frenzel.

Mr. FRENZEL. Thank you for your testimony, sir.

It costs $2 million to run that folklife thing?

Mr. BROOKS. This year.

Mr. FRENZEL. What did the one cost last year?

Mr. BROOKS. Other——

Mr. RINZLER. Less than $2 million. We had a much more diminished program of foreign participation, only one nation came.

This year we will probably have six or seven.

Mr. FRENZEL. Is that that business along the Mall?

Mr. RINZLER. Yes.

Mr. FRENZEL. I attended that but I didn't see the gentleman from New Jersey and the Senator from Oklahoma.

Mr. THOMPSON. I was at the rug weaving counter.

Mr. BROOKS. We had over a million visitors, it would be possible to miss somebody.

Mr. FRENZEL. How do you pick who is going to be in that operation? As I read the definition of folklife and as I understand it, I guess it is everything all of us have ever done.

How do you decide what will be part of folklife?

Mr. BROOKS. That is exactly the problem and I know Mr. Rinzler can address it in detail.

I would like to say we have very carefully planned these folklife presentations so that it would be organized. There are several principal themes. We have people all year doing the research that is needed in order to arrive at an appropriate representation of a given area.

Mr. FRENZEL. Are those costs less than a million figure?

Mr. BROOKS. Yes, sir. Mr. Rinzler can talk to the specifics.

Mr. FRENZEL. Does the cost include paying some of these groups to come down?

Mr. RINZLER. Yes, sir.

Mr. FRENZEL. Do you have a lot more applications than you have funds or stalls or whatever?

Mr. RINZLER. Well, sir, it is generally done on the basis of invitation, on the basis of a number of theme areas. If you would like some details on that, I would be glad to provide them now or for the record.

Mr. FRENZEL. No, I think that is adequate.

If you were administering a grant program in folklife, could you do it in the Smithsonian?

Mr. BROOKS. Mr. Frenzel, it would involve, as it would for the Library of Congress, a substantial setting up of the machinery to review, process and provide the grants. I would hate to say the Smithsonian couldn't do it. I think our problem would be, as I mentioned to the chairman in response to his question, that such a program is something a little apart from and somewhat at variance with the basic thrust of the Smithsonian, which is toward the exhibition and museums, toward research, toward performance, toward display of these public manifestations that we now have, among which is folklife.

But we are not in the business of providing a national grant program for support of this all across the country.

Mr. FRENZEL. Maybe I didn't understand this grant program. It seems to me it is involved with what you do when you invite people down.

Mr. BROOKS. As Mr. Rinzler pointed out, we are not looking at grant applications, for example, to perform locally. We do receive these requests, as I said, and we are hard put to respond in any constructive way.

We are not in that area of assisting people to put on, or develop their own research, put on their own manifestations in their own communities.

Our concentration must necessarily be toward the things that we are now doing, including the Folklife Festival here. We invite people to come here. We don't, in a sense, throw open the Board and invite applications to come here.

It is done on the basis of rather careful research which we perform.

Mr. FRENZEL. If we would be so gracious as to pass a bill and make the Secretary an ex-officio member, the Secretary or his designate, would the Secretary or his designate be willing to forego the hundred bucks a day?

Mr. BROOKS. Yes, sir.

Mr. FRENZEL. I yield, Mr. Chairman.

Mr. NEAL. Mr. Brademas.

Mr. THOMPSON. Probably with a little reluctance.

Mr. BRADEMAS. Thank you very much, Dr. Brooks and Mr. Rinzler.

I have two or three comments. I must say, in all candor, my impression after having heard your testimony is not that you would not be qualified, competent, or capable of administering such a program if it were located in the Smithsonian. Nor am I persuaded very much that it is not appropriate to the kind of activities you do undertake, because I believe you administer the Museum Account.

Mr. BROOKS. Yes, we do.

Mr. BRADEMAS. And I believe you have housed in your operation the Woodrow Wilson Center of International Scholars, so it isn't that you are as narrow in your vision as your testimony suggests, but basically my impression is that you just don't want to do it.

You may have good and sufficient reason for not wanting to, namely, it would be one more headache, one more child in the Smithsonian family and I commend you on your lack of imperialism but I must say I am not persuaded very much by the substance of your response.

You certainly seem to me to be fully capable of carrying out a program of this magnitude if you are used to spending the kind of money you are spending, which I strongly support for the Folklife Festival.

If you want to respond, feel free to do so because I have a couple of other questions.

Mr. BROOKS. If I may.

Mr. BRADEMAS. Please.

Mr. BROOKS. Speaking to the National Museum Act, which I quite properly mentioned as a granting program, this is something which resulted, of course, from the enactment of legislation which we have tried to carry on. It is a limited program. It is one which represents very close Smithsonian interests in the terms of the professional development of museums and one where we felt it was very much tied into the Smithsonian function. It has not been without its problems, for example.

But I think we have managed to get the program started and to provide some assistance, professional assistance to museums in that regard.

The Woodrow Wilson Center, certainly they do have fellowships. It is a program of fellowships where it is paralleled, of course, by other fellowships that the Smithsonian awards.

I think that is a little different from the granting programs where you are dealing with local activities, you are trying to process the operations and the needs in a given region.

I would come back to that—perhaps it is not convincing to you—that these programs are very small in the Smithsonian and we are concerned about growing into that kind of a national function which parallels that of the National Endowment for the Arts, National Endowment for the Humanities, all of whose purposes we support but where we don't feel that this is quite an appropriate Smithsonian function.

Mr. BRADEMAS. What, Mr. Rinzler, is your annual budget?

Mr. RINZLER. As Dr. Brooks has just indicated, Bicentennial support has increased from what it was last year, about $500,000 this year.

As increased foreign involvement is developing in the next 2 years leading to the Bicentennial, we have invited 63 foreign nations to participate given the availability of funds, which we hope will be forthcoming from communities as well as other sponsors.

We will aim towards a larger festival in 1976 which will reach several million de[illegible]

I don't have the exact figure for 1976. This year will be about 1.2 million.

Mr. BRADEMAS. I want to get clear in my own mind, the festival program as part of your annual budget amounts to what?

Mr. RINZLER. The festival program is a part of the Division of Performing Arts. The support staff for that program is approximately $160,000 or $170,000. That is for office staff which we keep throughout the year.

Mr. BRADEMAS. That is for the folklife program?

Mr. RINZLER. Yes, which does concerts during the winter and field research as well.

Mr. BRADEMAS. How many staff members?

Mr. RINZLER. About 14.

Mr. BRADEMAS. My final question and again I would put this I suppose, to Mr. Rinzler, as this is his field of expertise. Based on your professional judgment, what degree of interest is there in the kind of programs that would be supported by the proposed center.

Mr. RINZLER. I think, as was pointed out by the environmental studies bill, you will find a very similar reaction. The festival of American Folklife has reached out, as has the Smithsonian Magazine, to all the States of the Union with field research bringing participants from all 50 States over the past 7 years and bringing 3.5 million people to the Mall in the past 7 years for those festivals.

We have received an overwhelming amount of correspondence, requests for involvement in the festival, not only for participation but advice on how to set up similar festivals in ethnic communities and among folk groups throughout the Nation, stressing the grassroots culture people, not the interpretation and top cultural presentation as you might find with professional musicians of folk music, but grassroots people in their own communities.

I think given the institution of a bill like H.R. 8770, you find overwhelming response at the grassroots level.

Mr. BRADEMAS. I appreciate that response. I share your judgment and would simply add, Mr. Chairman, that I think, were this bill to become law, many of us here, many of the members of the committee who may have expressed reservation about it may find themselves surprised by the warmth of the response to it.

I might say also to Dr. Brooks in respect to what he had to say about museums, I hope to feel the same way about museums in this country; namely, that I think there is infinitely more interest in museums on the part of people in the United States than my colleagues may feel, and why in a few days we are going to resume

hearings in another committee, on my own museum services proposals to provide significant Federal support to museums in this country. Thank you, Mr. Chairman.

Mr. NEDZI. Thank you, Mr. Brademas.

Mr. Gettys?

Mr. GETTYS. Thank you, Mr. Chairman.

Following the line of discussion of Mr. Brademas, you said that the budget for the Smithsonian is $1,200,000 for next year.

Mr. RINZLER. This year.

Mr. GETTYS. And that the festival itself would be between $1 and $2 million. Where does that money come from?

Mr. BROOKS. That is the budget for the festival, the Festival of American Folklife.

Mr. GETTYS. Where does that money come from?

Mr. BROOKS. In part, Mr. Gettys——

Mr. GETTYS. Grants from foundations?

Mr. BROOKS. Grants from foundations, from the National Endowments, for example; the Bicentennial Administration; and other agencies.

Mr. GETTYS. Is that the bulk of the money?

Mr. BROOKS. I would say it is somewhat less than 50 percent of that total.

Mr. GETTYS. So actually that could be included in the budget, couldn't it? Why is it separate; isn't that a function of the Smithsonian?

Mr. RINZLER. I believe we were separating the staff cost, as Mr. Brademas requested, the base cost for full-time staff for the operation throughout the year as opposed to the festival events.

Mr. THOMPSON. Would the gentleman yield?

I think I can help clarify this.

Mr. GETTYS. I yield.

Mr. THOMPSON. I would ask what the total budget of the Smithsonian Institution is including the income from the endowments and other sources?

Mr. BROOKS. Exactly, yes, Mr. Thompson. The total budget for this year will be approximately $82 million for the Smithsonian Institution; that is, all of its activities.

Mr. GETTYS. I thank the gentleman.

Mr. BROOKS. That includes both Federal appropriations and these other sources of funds.

Mr. GETTYS. Now, in connection with the wonderful work you have done in the festival, if this bill becomes law, wouldn't the Smithsonian be the natural place for this because it would be merely an expansion of the work you are doing now?

I have no objection to the Library of Congress, but it seems to me like you have already begun the work to a degree of the purpose of this bill.

Mr. BROOKS. I think, Mr. Gettys, our position is more like one of those who are trying now to produce and do research into American folklife.

We are sort of on the working level in that area. What is being proposed in this bill is a center that will assist that effort across the country.

Mr. GETTYS. Are you in accord with the purpose of this bill?

Mr. BROOKS. Absolutely.

Mr. GETTYS. But you don't want it in the Smithsonian.

Where would you suggest that it be?

Mr. BROOKS. We would have to defer to the wisdom of Congress and the administration on that.

Mr. GETTYS. As long as they don't put it in the Smithsonian?

Mr. BROOKS. We would have the same position, as far as the Smithsonian is concerned, as in 1970.

Mr. GETTYS. I can't get this straight in my mind. You have already begun splendid work in this field and have done an excellent job. I have been amazed at the work of the festival. This would be an elaboration of that, wouldn't it?

Isn't it right in the direction of the purposes and intent of this bill to develop the folklore all through the country, cooperate with these agencies that now you are cooperating with?

Why shouldn't this thing that you have already started be expanded through placing this purpose in this law? Who could do it better?

Mr. BROOKS. It certainly is a related function, Mr. Gettys. I think our feeling is that perhaps there are two ends to the stick and two ends to the pipeline. Right now we are on the working end.

What the bill proposes, and it seems to me correctly, is to establish a way of providing Federal support to these activities.

This would mean that we would have to rethink and perhaps divert some of the actual work that we are doing in this area into the assessment of the total needs of this country so far as support of folklife is concerned.

Mr. BRADEMAS. Would the gentleman yield?

Mr. GETTYS. I yield.

Mr. BRADEMAS. I don't know whether you would have to divert resources if more moneys were made available for this kind of enterprise.

Mr. BROOKS. I think Mr. Rinzler can speak feelingly to this, Mr. Brademas. It is not easy to find people who are qualified in the complete sense in this area.

Would you enforce that, Mr. Rinzler?

Mr. RINZLER. It has certainly been a problem.

Mr. GETTYS. It seems to be an orphan that everybody is for but nobody wants.

Mr. BRADEMAS. If you will yield further, you raise an interesting point in that response, the whole question of the supply of trained personnel.

I don't know if the gentleman will allow me to put that question.

Mr. GETTYS. Please do.

Mr. BRADEMAS. I would ask for any particular comments from you, Mr. Rinzler, on that aspect of this problem.

Mr. RINZLER. I think in order to get a folklorist for the National Endowments—one was removed from the Library of Congress.

There are many folklorists, Mr. Brademas, and members of the committee, who are deeply involved in specific areas of research.

I think they would be willing to contribute as a body to a Board, but in terms of finding administrative personnel who have dealt with folklore and who have dealt with administration of large pro-

grams in folklore and certainly in the interpretation of how to present folklore, that has been our problem in terms of getting personnel, staff, trained folklorists for the Smithsonian program.

Mr. BRADEMAS. If the gentleman will yield further, and finally, though this is not the purpose of this bill, is anything being done to stimulate the flow of such trained persons?

Mr. GETTYS. I would think, sir, with the establishment of the program in folklore at the National Endowments for the Arts that this would be one area of concern, it would be one of the benefits derived from this program.

Mr. BRADEMAS. I thank the gentleman.

Mr. GETTYS. Thank you, Mr. Brademas.

Mr. Rinzler, if you could respond to this question, what have the several States done in the area that we are discussing today; are there any State programs that correspond to what the purpose of this bill would be on a Federal level?

Mr. RINZLER. Aspects of this bill are carried in State programs. I don't know of any State that has a comprehensive program which continues to function, for instance the State of Pennsylvania for a number of years as a part of the museum and a part of the Commission had a professional folklorist doing a life survey and doing the Mid-Atlantic region folklife studies in that same State without any support from the State government, a very large and excellent festival at Cookstown has been held annually for 18 or 20 years.

That organization of the Pennsylvania Folklife Society has published an excellent journal and within that State you have one of the outstanding programs of folklore at the University of Pennsylvania.

I wouldn't say that the State government is doing all of these things, but within the boundaries of that one State you have that situation.

In the State of Texas you have a similar situation with the University of Texas at Austin which has an outstanding program in folklore.

Mr. GETTYS. Each of which is doing a great job.

Mr. RINZLER. Yes; they are diversified programs but I don't think all State government programs are.

Mr. GETTYS. If the purpose of this bill were enacted into law and put in a Federal agency, Smithsonian, or wherever it may be, wouldn't that be one of the functions of the agency to participate?

Mr. RINZLER. Yes, sir.

Mr. GETTYS. And maybe through that area do the greatest amount of good in this folklore field?

Mr. RINZLER. I think that is precisely what the bill addresses itself to.

Mr. GETTYS. You share the opinion of Dr. Brooks the Smithsonian is not the place for it?

Mr. RINZLER. I feel confident the Library of Congress could well absorb the bill administratively, that the endowments might be able to participate, or the Library could administer an endowment which would take care of these functions and that group folklorists could sit on the Board of that organization, that Institution within the Library and carry out this program quite effectively as outlined in the bill.

Mr. GETTYS. Do you think it would be better if we altered the bill to grant assistance and grants to States to set up agencies within the

separate States to perform this function rather than on a Federal basis?

Mr. RINZLER. The one problem I would see with that, Mr. Gettys, is that I don't think all States have groups of folklorists within their boundaries qualified to administer such a program.

Mr. GETTYS. It worries me, everybody seems to be for the purposes of this bill, but nobody wants to get down to the nitty-gritty of administration of the bill and to really make it effective.

If it is a good thing, why is it that nobody wants to assume the responsibility for it? Should we create a new agency entirely?

Mr. RINZLER. I believe that was one consideration which Senator Yarborough entertained when he originally wrote up a similar bill in 1968, that was to set up a separate agency.

Mr. GETTYS. Would that agency get the cooperation, do you think, of the Smithsonian, Library of Congress, and other arts and humanities?

Mr. RINZLER. Undoubtedly that would be the case.

Mr. GETTYS. I am very strong for the purpose of this bill, but I am wondering where are we going to put it to get it effectively administered and to achieve the results that we would like to have done, which everybody is for.

What is your recommendation, Dr. Brooks?

Mr. BROOKS. I don't think we have any particular wisdom on that, Mr. Gettys. I think we are exactly in the position you describe, supporting the purpose of the bill, being ready to cooperate with any activities under the bill and I think I would have to leave it at that.

Mr. GETTYS. Thank you, Mr. Chairman.

Mr. NEDZI. Thank you, Mr. Gettys.

One final question. Dr. Brooks, we discussed with Dr. Mumford the obvious problems the Library of Congress would have in acting as custodian of artifacts connected with this type of program. Do you see any problem in the Smithsonian Institution assuming that responsibility?

Mr. BROOKS. None whatsoever, Mr. Chairman. I do think that if such a Center were set up it would be the focus for the collection and provision of such artifacts. We would be very happy at the Smithsonian, as we have in other institutions, to make loan arrangements or indefinite deposit arrangements with the Center in order to receive and care for the artifacts which were developed.

Mr. NEDZI. I want to thank you very much, Dr. Brooks and Mr. Rinzler.

Our next witness is Mr. Lawrence L. Reger, Acting Chairman for the National Endowments for the Arts.

**STATEMENT OF LAWRENCE L. REGER, DIRECTOR OF PLANNING AND MANAGEMENT, AND ACTING CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS; ACCOMPANIED BY ALAN A. JABBOUR, DIRECTOR FOR FOLKLIFE PROGRAM; AND JOHN CLARK, EXECUTIVE ASSISTANT TO THE OFFICE OF THE CHAIRMAN**

Mr. NEDZI. Mr. Reger, we have your statement, if you would care to capsule the statement for us in your own words, that is satisfactory in order to save some time. The hour is getting late.

[The statement referred to will be found on p. 42.]

35-964—74——3

Mr. REGER. I would like to introduce on my right Mr. John Clark, Executive Assistant to the Office of the Chairman, responsible for assisting the Office of the Chairman in developing policy and for coordinating congressional relations, and, on my left is Mr. Alan Jabbour, Director of Folk Arts for the National Endowment for the Arts.

Mr. Jabbour joined our staff just 3 weeks ago. Before that he was Head of the Archive of Folk Song at the Library of Congress. I should point out he has been a member of the Jazz Folk Ethnic Advisory Panel for the National Endowment for the Arts.

I want to say how sorry Miss Hanks is that she couldn't be here. She has been hospitalized for 6 weeks with pleurisy. I am happy to say she is out and recuperating. She will be gone for another few weeks. Michael Straight, Deputy Chairman, tried to cancel a business trip to be here and found it impossible to do so, so I am representing the National Endowment for the Arts.

I had the opportunity before Alan joined our staff of doing the broad program planning in folk arts. It has been one of my most interesting assignments at the endowment.

I want to express the strong interest of the National Council on the Arts. It is unfortunate we couldn't have Charles Eames, O'Neil Ford, Billy Taylor and Eudora Welty here sitting at this table, because I think you would find a lively and interesting discussion. We had a meeting in San Antonio, Tex., last weekend and one of those discussions on crafts did occur. They are very interested in the art endowments, activities in folk arts and crafts.

I want to say that when I got up this morning the inclement weather was a good omen as far as I was concerned. I have been with the endowment for 4 years, and to the best of my recollection every appropriations hearing and reauthorization hearing that we have attended has occurred on a day when there has been inclement weather, and that has always resulted in increased congressional interest in support of the arts. I trust today will bear us out.

First, I would like——

Mr. NEDZI. Maybe it is a good omen for the committee.

Mr. REGER. First I would like to read some general comments that Miss Hanks has made in the past on the importance of dealing with the arts in the broad sense as the word is in our enabling legislation rather than in the more narrow way that the arts is sometimes construed.

For example:

On the general subject of art in community life, how many of you have know that the word "art" has an almost totally different meaning in this countr today than it did say 8 years ago.

Too often we thought of art as referring to the establishment or establishe arts, opera in an opera house, symphony concerts on a stage, or paintings hun on the walls of a museum. Today who would accept such a limited definition? No anyone knowing anything about craft in the streets, store-front galleries, work shops on college campuses, summer festivals in the parks, performances of a sorts in factories, churches, neighborhood fire houses, prisons, converted railroa stations and flat bed trucks.

Concerning art and culture diversity, she has said:

If we do not encourage our multinational ethnic cultural groups, we will not b able to bring into interaction an esthetic contribution of all cultures that ca lead to a sense of self-respect on the part of each as well as to the appreciation the contributions of all groups to produce a strong, cohesive force to unite th country.

With respect to the crafts, she stated:

And yet for a long time and still, there is an opinion that the handicrafts are necessarily a lower order of value than the so-called pure art. It is not a very good distinction. Trying to distinguish between the crafts and fine arts is like trying to answer the question, "Is a poor work by a professional artist better than a good one by an amateur artist?" It is, I think, a pointless question. The issue is the work itself.

Concerning the initiation of a program that we call Expansion Arts, which surely interprets the word "art" broadly, she said:

There is also another change in the arts in American life that is so new that there is no commonly accepted name. Some refer to art at the grass roots, or art as a beginning, or popular art. The Endowment's name is "Expansion Arts". Basically we are talking about art groups from the community and art brought to a community by that community.

This is art at the grass roots level ranging from the rich folk heritage of Appalachia or the diverse Indian legacy to the vital arts of the inner city. The richness of the American cultural legacy is due in great part to the diversity of its origins. Our art is of all nations, all peoples, yet only now are the outstanding contributions of some of the groups getting the recognition that they deserve.

Across the country in store fronts, walk ups, churches, open fields, converted garages, community centers, schools, wherever spaces can be found, outstanding professionals in all the arts are preserving and expanding the vibrant legacy of black Americans, Spanish speaking people, Orientals, Indians and the rich American folk heritage.

I know that Miss Hanks feels very strongly about the importance, the cooperation, and planning in all of the arts.

In her prepared testimony on the Museum Services Act, she said:

In my view among the most significant developments in the country during the past four or five years has been the strong development of the spirit of cooperation within the cultural communities.

Too often in the past a spirit of unhealthy competition has prevailed to the detriment of the cultural development of the nation and to the increased levels of funding required.

If I might, I would like to address myself for a minute to the question that has been raised rather pointedly with the other two witnesses concerning what I think has generally been referred to as granting versus operating authority.

I would like to refer to it in a different context. I would like to refer to it in the context of helping others and carrying out a specific program. I think those are the two distinctions for the consideration of this committee.

I would point out that in providing someone with the responsibility to help others, to help schools who are teaching folklore, to help folk artists, to provide scholarships for folklorists and to give them the responsibility of carrying out specific programs, such as presenting festivals, perhaps having their own training programs, it seems to me you inevitably run into a question of allocating funds between these two kinds of activities. When cuts in budgets come, and they seem to be inevitable, it is very hard to decide, should we cut out granting function, or helping others function, or should we cut an exhibition which we want to do.

I think also it would be helpful to put the funding history of the National Endownment for the Arts in some kind of perspective for the committee. I know most members are aware of it, but perhaps a review of it would be helpful.

The endowments has received funding for 9 years, 1966 through 1974. In 1966 the appropriations were approximately $2.5 million.

For the next 4 years, from 1966 through 1977, the appropriations ranged between $7 and $8 million in approximate figures. 1971, the appropriation was approximately $15 million; 1972, $29.7 million; 1973, $38.2 million and the year which we are about to conclude, $6.8 million.

In the last 4 years when the appropriations have been rising significantly, the National Endowments for the Arts has been able to launch or significantly expand an expansion arts program, which I have referred to, an orchestra program, opera program, public media program for film, television and radio, a museum program and in the education program our very successful artists in schools program.

I think that I should point out to the committee what we consider careful planning when we establish a program.

We basically have three levels which we go through. First is getting an outstanding program person on our staff. He is sitting to my left, that was no mean task. As a matter of fact, I don't mean to blame Alan for Nancy's illness, but I took a vacation when we were trying to get Alan cleared through civil service, and she spent one heck of a lot of time personally getting it ironed out.

We finally got him. We think he is the best we could have gotten. In our opinion we looked long and hard and I think he will do an excellent job. I suspect within less than a year the programs which he will recommend to our panels and to the National Council on the Arts will be considered outstanding in their field.

Second, the arts endowment relies heavily on advisory panels. An example of the caliber of people that we use in our panels is contained in exhibit A, attached to the prepared statement. (Page 45.) There again, I would point out that the participants in the meeting we had included Alan and representatives of the Smithsonian and the National Endowment for the Humanities.

Last and most important is the National Council on the Arts. Our enabling legislation says:

> The Council shall advise the Chairman with respect to the policies, programs, and procedures for carrying out his functions, duties or responsibilities under this Act and shall review applications for financial assistance and make recommendations to the Chairman.

This group of 26 citizens appointed by the President is, in my opinion, the foundation of the National Endowment for the Arts and one of the major reasons for its success today.

I would end by pointing to what is the next to the last sentence in our written statement where we state:

> It will require great sensitivity and reflection to evolve the methods and instrumentalities for effective support, for folk groups are not always visibly organized.

Alan is going to have to go out throughout the country. Last weekend he was in Tennessee, talking with people there.

State art agencies are very important. Congressman Gettys raised the question of at the State level. There are State arts agencies in all 50 States and five special jurisdictions. They are helpful not only in what they support but in the program input that they provide to the National Endowment for the Arts. They can provide us with grassroots input of what is needed in their particular areas. I believe that now that a program is launched at the National Endowment for the

Arts, their activities are in folk areas in turn going to increase very substantially. I would point out that their planning is the responsibility of their councils, not the National Endowment for the Arts. I am confident funding for folklife projects by State art agencies will increase substantially.

In conclusion, I believe that the short history of the National Endowment for the Arts has shown an ability to develop effective programs of support, and that once a program is developed and launched, the National Endowment for the Arts will commit substantial funds in support of those programs. I believe that the programs we have had in the last 9 years are a modest beginning. Alan Jabbour represents our first major step toward very expanded activities in this area.

If it would be helpful, Alan could give the committee some more specific ideas of things that he is exploring. I would point out that he has been with us only 3 weeks. We will want to consult our advisory panels, and certainly we will want the advice of the National Council on the Arts.

Mr. NEDZI. Thank you, Mr. Reger.

I heard everything you said but I want to be sure I understand everything you said.

In other words, you oppose the legislation?

Mr. REGER. We are going to have a strong program in support of folklife at the National Endowment for the Arts. Our official position is opposition to the duplicative functions in the granting area as stated in our letter to this committee.

Mr. NEDZI. How much money have you devoted to this particular segment of your operations?

Mr. REGER. We have supplied the chairman with a review of grants from fiscal 1966 through fiscal 1973 of which we believe some components fall within the very broad definition of folklife.

I want to point out, as I stated in my letter to the chairman, that this does not represent a program that we would offer if we had a professional on the staff. Further it is our estimate that in fiscal 1975 with a professional on the staff we will have a program of approximately $2 million of grants in support of folklife projects that that professional will be satisfied in defending to the field or to the Congress. I should point out that is given full funding for the agency. Our estimate is $2 million for fiscal 1975.

Mr. NEDZI. Why shouldn't a folk heritage center administer the grants as opposed to the Endowment for the Arts?

Mr. REGER. I think that, one, there is a duplicating function.

Mr. NEDZI. Suppose we take it away from the Endowment for the Arts?

Mr. ROGER. There would be no duplicating function.

Mr. THOMPSON. You can look forward to that.

Mr. REGER. No. 2, as I pointed out, I think there is an inherent conflict between the allocation of funds to granting programs and operational programs.

Mr. NEDZI. Doesn't that conflict also exist in your grants?

Mr. REGER. The National Endowment for the Arts is basically a granting organization. For example, we do not operate a museum and we do not prepare exhibitions and display them. We do not produce performances.

Mr. NEDZI. Who would be better able to determine the best bang for the buck, so to speak, than a center set up with a prime purpose of encouraging the exploration of folklife?

Mr. REGER. I think obviously my position is that it would be the National Endowment for the Arts, just as I believe Congress feels that we are best qualified for distributing support to help others in the field of music, dance, visual arts, museums, in other areas of the arts.

Mr. NEDZI. Isn't there a conflict between the distribution of funds for what are traditionally considered the arts and folk art, so to speak?

Mr. REGER. I don't believe so. I think that folk arts are part of the arts. I think that the criticism that we have not paid enough attention to them is well taken. I do believe that our efforts, which are positive for the future, will show this committee and other Members of Congress that, in fact, we are taking very forceful steps to provide that necessary support.

Mr. NEDZI. How much money are you spending in that area as opposed to what is traditionally regarded as the arts?

Mr. REGER. In our estimate, in our prepared statement for fiscal 1975, it states $2 million.

Mr. NEDZI. Out of the budget of how much?

Mr. REGER. Out of a budget of $82 million.

Mr. CLARK. I think our feeling, as reflected in the quotations from the statement our chairman made at different times over the past several years around the country, is that we are not dealing with folk arts on the one hand and so-called fine arts on the other hand. There is a whole spectrum of arts activities in which the——

Mr. NEDZI. One end of the spectrum gets far less than the other.

Mr. CLARK. For example, the whole expansion arts area is one of our major programs now. In all our different program categories, it is not just a matter of hanging famous paintings on the wall, it is programs like artists-in-schools, not dealing just with the stereotype, if you will, of fine arts in that kind of isolated elite sense.

What has been happening is that as you go back from today, the same criticism could have been made in a larger number of fields. At that point, we would not yet have entered what we have now entered. We are now at the point of entering the specifically defined folk field.

Mr. NEDZI. Would you give us some examples?

Mr. CLARK. I think Mr. Reger was referring to them. In 1970 there was no assistance program for orchestras, museums, or opera companies. If somebody asked at that point if we had an interest or commitment in museums or opera companies, they could have argued, "We don't see it." Now they are major items. In 1970, we were preparing to do that. Our expansion arts program didn't exist at that time.

Mr. NEDZI. How large a budget does that have?

Mr. CLARK. That was at the point we were beginning to have a program with a possibility of national scope of operation in an increasing range of programs.

Mr. REGER. In fiscal 1970 the Arts Endowment budget was $8 million, fiscal 1971 when the opera program was initiated was $50 million.

Mr. CLARK. The whole direction of that has been in the area of involvement of people in communities in the expression of their

cultural traditions whether or not it falls strictly within the definition of folk arts. Now we are moving into the more closely defined area of folk arts for which we need the additional kind of expertise that Mr. Jabbour represents, additional panel people and the increase in funds we hope will make it possible for us to continue expanding the scope of our activities.

Mr. NEDZI. I hear what you say but the record has to speak for itself.

Mr. CLARK. All I am pointing out——

Mr. NEDZI. 1970, with an $8 million budget, is not analogous to your record of 1974, $2 million out of an $82 million budget. It is not an analogous situation.

Mr. Thompson, do you have any questions?

Mr. THOMPSON. I have several questions but a statement first.

I have been very pleased, delighted by the work from the beginning by Mr. Roger Stevens, the first Chairman of the National Endowment for the Arts, and delighted and pleased by the work of Miss Hanks. It is a refreshing opportunity to say something good about the administration but I think it only fair to say that this administration has been surprisingly supportive of both of the endowments and that is one of its real achievements. I don't think there have been many more but that is one of the real ones.

This statement is essentially what in political parlance one would call a puff. It is something like I hope is being prepared for me in my primary election, saying what a great fellow I am, how much I have done and all of a sudden I am getting off and moving.

I certainly will concede that your success in getting Dr. Jabbour is a matter of pleasure.

Your essential objection relates to the grants, does it not?

Mr. REGER. Yes.

Mr. THOMPSON. In other words, you have a piece of turf and you don't want it given up.

Do you have any criticism, philosophical, practical, or otherwise to the general proposition that the legislative branch through the Library of Congress should recognize and foster American folklife for the same reasons that agencies of the executive branch are doing now?

Mr. REGER. No, sir.

Mr. THOMPSON. Can you suggest a better way in which all the Federal activities related to the preservation and appreciation of American folklife could be informally and yet effectively coordinated than through the medium of the Board of an American Folklife Center?

Mr. REGER. I think that the committee should give consideration to a program of using the Library of Congress, the Smithsonian, the National Endowments for the Arts and Humanities, all of which are members of the coordinating Federal Council on the Arts and Humanities, as the way of the Federal Government providing broad support for this area.

Mr. THOMPSON. Would representation on this Board present any special problem to the endowment?

Mr. REGER. If Congress passed the legislation, I think the endowment would support anything that was passed, and it is not simply obeying the law but doing it with enthusiasm. As far as representation on the Board, official representation, is concerned, I am sorry I don't

have an opinion on that and, if I might, I would like to submit a statement for the record.

Mr. THOMPSON. Certainly.

Because there have been no meetings on the National Council on the Arts, we have been unable to seek their advice on the question of representation on the Arts Endowment on the board of a folklife center. It might be advisable for the various Federal agencies having an interest in folklife activities to have some way of offering input to such a center. One way would be by representation on a board, especially ex-officio. Another would be to use the Federal Council on the Arts and the Humanities.

Mr. THOMPSON. Would the Board of the American Folklife Center duplicate any existing coordinating mechanism that you now have of a similar nature?

Mr. REGER. Other than the Federal Council on the Arts and the Humanities, I wouldn't think so.

Mr. THOMPSON. Would it be your opinion that were this established in the Library of Congress and a board appointed that there would be difficulty in liaison and cooperation between the interested parties or endowments?

Mr. REGER. No, sir, we have very good cooperation with the Library of Congress at the present time and would expect it to continue.

Mr. THOMPSON. Would you welcome passage of this bill reposing, or superimposing, if you please, a special folklife board in the National Foundation on the Arts?

Mr. REGER. Again I think as long as the responsibility of that board were principally to provide assistance to other people, that would be a congressional decision to make.

Mr. THOMPSON. What do you mean by "other people?"

Mr. REGER. To provide assistance to others rather than the Foundation beginning and operating programs.

Mr. THOMPSON. If a bill, which I introduced with my colleague, Representative Gray, of Illinois, passes, and I hope that it will, the rococo, old Romanesque Post Office building on Pennsylvania Avenue would, I hope, become the home for the National Endowments. That is a magnificent structure.

There would be room in it, I might suggest, Mr. Chairman, for the display of artifacts because there is lots of space and you would have, or the Nation would have a valuable building, which some people don't like the looks of, others do. I introduced legislation that saved the old Executive Office Building. This building we are in is the only more grotesque building in town really. I was critical of this building and when I moved in Walter Cronkite noted my criticism of it as it came out, as it was being built and he sent a television crew over and asked why I moved in since I was so critical. I said, "So I don't have to look at the outside of the darn thing."

One of the grants the Endowment made last year, I believe, was $1 million to the Metropolitan Opera?

Mr. REGER. We provided $400,000 in fiscal 1974, $600,000 in fiscal 1975 to the Metropolitan Opera, yes.

Mr. THOMPSON. I am not critical of that grant, but, Lord, I would like to be able to get a seat there once in a while.

Mr. REGER. I should point out, Congressman, I think you might be interested to know that by announcing the grant, by Miss Hanks announcing the grant with Mr. Chapin, general manager, they have

succeeded in raising $1 million of funds from new sources for the Metropolitan Opera which is in dire financial straits.

Mr. THOMPSON. I am aware of that and sympathetic to it and rather thoroughly aware of the economic conditions in the performing arts. I am aware of the fact there are 1,500 symphony orchestras in the United States and only one major one operates in the black, that is the Boston Symphony Orchestra. All the others operate in the red, as do the ballets. I was toastmaster in Pennsylvania for the Pennsylvania Ballet, which is probably second best in the United States.

I think I will conclude with respect to you because I don't mean to be unpleasant and certainly not critical of you and your very fine work but I can't help but express my disappointment in this statement. Its vagueness, it is vague to a point of being nearly evasive relative to the bill before us. It appears to me that in your shop a look was taken at this bill and it seemed that there might be a bit of a trespass and your efforts were devoted to getting the prospective trespasser elsewhere.

It might well be that the Smithsonian not wanting it, Dr. Mumford isn't exactly sure that it should be created. I think it should be created, absolutely, and put under the National Endowment as a separate and independent, to an extent, part of it. Then you can help them make grants, review the whole thing.

Mr. NEDZI. Will the gentleman yield?

Mr. THOMPSON. Yes.

Mr. NEDZI. What would your reaction be to that?

Mr. REGER. My reaction insofar as granting authority is concerned, the helping of other people, is that we have that authority, that in fact we are moving ahead, the Humanities and Arts Endowments I think have submitted a list of grants to you, but the National Endowment for the Arts is moving ahead in a very specific way of recognizing folk arts. My point is I have always been told the proof is in the pudding, which is money, and I think you will find that the amount of funds going to folk arts in the coming years will go up substantially as in other major program areas that we have initiated. Again I could review those I am not prepared to testify on 76 or 77 projections. I just don't know, I am sorry.

The history of the Endowment is that when we launch a program, we try to launch it at what we consider an effective level and support for those programs has continued to rise. I would expect the same pattern to be true in folklife.

Mr. CLARK. That is the pattern of development we have had historically. In programs now large, they started small, frequently at the pilot level.

Mr. NEDZI. Maybe that is a good time to start them.

Mr. THOMPSON. That was in part caused by your early fiscal problem. No one has worked harder in support of the Endowments than Mr. Brademas or myself, Mr. Hansen and others, and in recent years this administration in terms of requests and appropriations. One need no longer feel that he is being derided for being for the arts in the Congress. I haven't in some years suffered the embarrassment of listening to some troglodyte peers of mine talk about belly dancers and toe dancers.

They suddenly realized that they had artists and scholars in their constituency who had a voice and would express them. As a matter of

fact, Mr. Brademas and I personally expended $1,500 of our own money to write to the total membership of the Modern Language Association to generate support. We even went so far—this was my responsibility—to pick up a vote for passage by including fashion design so that the couturier for a wealthy Senator, the Senator's wife, could have a place on the board. There is no longer a couturier on there.

The National Endowment for the Humanities in a letter to our distinguished chairman supports this legislation. I think he realizes, although they have some very fine projects, as do you, you know taking Chicano children to the symphony, which is an admirable thing, it is not quite the same thing as preserving the contributions the Mexicans and Mexican Americans have made to our society. We might even have a Polish festival sometime, Mr. Chairman.

Well, I regret that I feel the way I do, but I felt constrained to express myself.

Thank you. Please wish Miss Hanks well for me.

Mr. GETTYS. I want to apologize for Mr. Thompson's expressions in some areas because I am a country boy from way back in the woods of South Carolina. I think the National Endowment for the Arts has been tremendously good, and so has the Smithsonian arts program.

I think that American folklife is just as much art as the Mona Lisa. My people don't know about the Mona Lisa. They think of fine art as something you have to wear a tuxedo to look at. They don't have tuxedos; they don't even have manicures.

My point is that we have to bring art to the people where they are culturally, and also recognize as art the works that the people create. We have to get down to the people of this country and to preserve the traditions, the music, the clog dancers back in the hills of South Carolina. The Indians in South Carolina, the clay, ceramics, things of that nature.

I am afraid with all the wonderful work you are doing, Mr. Reger, in your agency, the Smithsonian, we are not getting to the people with the real folk art and folklore, developing and preserving and teaching it like we ought to. We are trying to get the great ones like Andrew Wyeth, but my people don't know who he is. Go down in the hills of South Carolina and ask who he is, they won't know. But if you ask about the Catawba Indians and the art they developed, then you have a different thing.

I am wondering if there isn't some kind of program we could establish that will ready the people, and that is why I am supporting this bill. If you put it in the proper agency to get the average run of people in the United States interested in culture, our culture and culture of all countries in the art field, there is no telling what we could produce in the future.

You don't have many people from South Carolina or, if you please, New Jersey, that will visit that Library except on special assignment who have a grant from the National Endowments to come down here and study. So I am worried about reaching the average person. We have over 200 million people. There is not a million that know what the Mona Lisa smile is about. We need to develop these other things. Would you comment on that?

Mr. CLARK. You have just said most eloquently exactly what I think Nancy Hanks would be saying if she were here. You can say it

better than we can sitting at this table. It is the kind of thing she has been trying to foster in the development of our programs to involve people in their own expressions in their own communities, their own neighborhoods, streets, rural areas, schools, and now she is trying to move specifically into a defined folk area. But that general area is not new to us.

Mr. GETTYS. Take this center and do what it is intended to do; why wouldn't you want it?

Mr. REGER. Would you repeat the question?

Mr. GETTYS. Why wouldn't your agency want to take this legislation and implement it in the sense that we are talking about?

Mr. REGER. We intend to implement that part of the legislation which will provide Federal assistance to people who want to participate and learn about their folk heritage.

Mr. GETTYS. To find, to assist, to cooperate, and fund to States, individuals, colleges, school systems?

Mr. REGER. Yes.

Mr. CLARK. Not to bring people to Washington to see what we are doing but to help in their communities.

Mr. GETTYS. Do you think the National Endowment for the Arts would want to do that? Would you take that responsibility?

Mr. CLARK. We intend to. We are going to have $2 million in my opinion in support of this kind of project in fiscal 1975, and I predict it will go up substantially in future years.

Mr. GETTYS. Mr. Chairman, and Mr. Thompson, as chief sponsor of this legislation, is that about what you had in mind?

Mr. THOMPSON. Yes; I am not particularly concerned with the location of it. I am concerned that its objectives be realized and carried out.

Mr. GETTYS. Thank you, Mr. Chairman. The hour is getting late. I will yield my time.

Mr. NEDZI. Mr. Reger, could you define for me the word "folklife" as you understand it and as you believe it is used in this legislation?

Mr. REGER. I prefer to have Mr. Jabbour, who is knowledgeable in the field, define it. I think the broad definition contained in the statute for purpose of the statute is wise, just as the broad definitions contained in our enabling legislation for arts and humanities was wise, but we rely at the Endowment on people knowledgeable about a field to put together a program.

Mr. NEDZI. What is the field?

Mr. JABBOUR. The field, as I understand it, is that whole gamut of the expressive life that arises from the folk cultures, the special communities with traditions of their own throughout the country, which fabric, taken together, makes up the country as a whole.

Mr. NEDZI. Do you feel that the programs that you have started satisfy the definition just given?

Mr. REGER. No, sir, no. In the statement we specifically say, I believe, that these are modest beginnings and that as of 3 weeks ago when Alan joined our staff, we will have a much expanded program.

I might comment as a very personal matter on what folk means to me. It means my general German heritage in Nebraska, means stories that I heard from my grandmother, it means songs that my grandfather sang.

Mr. NEDZI. How many grants has the Endowment made to support programs to bring that back to the attention of the country?

Mr. REGER. The National Endowment for the Humanities has supported several grants to a gentleman by the name of Roger Welch at the University of Nebraska for this kind of study of heritage. We have not done enough.

Mr. NEDZI. I don't know, but as I look through 79 pages of grants—and I admittedly read them very hurriedly—I find only one that remotely reflects what you have just described as a part of the folklife definition: An $11,000 grant to John Cohen for the funding of the 1-hour film about groups of American musical holdouts, including a sampling of ethnic groups isolated geographically or economically, and including one Appalachian Mountain culture, two blue grass, and others. That is the only one in the whole big, fat wad of documents.

Mr. JABBOUR. The one below it, I think, is a fine project if we are looking at the same list. Funding to do a movie about the black French-speaking community of southwest Louisiana. The movie has been completed and I have seen it. It is a sensitive and lovely study not just of two musicians from that area but of the life out of which the music arose. It is a fine thing.

Mr. NEDZI. Are there others?

Mr. JABBOUR. There are many good projects that have been done.

Mr. NEDZI. I am not suggesting these are bad projects. I am saying it seems to me that a broad folklife aspect of this country has been completely ignored with one or two exceptions.

Mr. CLARK. I would say only that it is more than one or two. We are clearly on record that it has been inadequate.

Mr. NEDZI. Could you show me in this volume where there are others?

Mr. CLARK. Clearly not enough. I don't want to be represented as saying we feel what we have done is adequate. That is why we are making the move to expand and get a comprehensive approach to that field. We are not in any sense——

Mr. NEDZI. Can you give me others?

Mr. JABBOUR. I don't have checks made according to this list, so I have a hard time thumbing it. Last year before I came to the endowment I participated in the advisory panel for the Jazz/Folk/Ethnic Music Program. It initiated last year a program to try to give granting support to projects having to do with folk music and ethnic music, and a number of nice proposals were considered. One has to do with this question of cooperation between agencies, because one of the projects was to fund the Library of Congress to do a special Bicentennial project of 15 records which would be an anthology of American folk music including the whole gamut of American cultural groups, both English and non-English-speaking.

Mr. NEDZI. I raise the point not to criticize you for what you have done, it is to criticize you for what you have not done and my optimism about these things being done is minimal. That is the only purpose.

Now, what specific plan do you have to broaden these programs in the next year or two? How much money are you going to spend and how many people will you hire?

Mr. JABBOUR. I could start by saying, since I am a newcomer, I am allowed to get away with saying my own pipedreams.

Mr. NEDZI. I have heard that before.

Mr. JABBOUR. I envision these sort of programs. First of all, as you look around the country, there are or can be community celebrations that allow communities of the country to express themselves as a group, to enjoy and participate in their particular arts.

Mr. NEDZI. I might add, you are probably aware, that in the city of Detroit every weekend throughout the year various nationalities have festivals. I assume that is the kind of thing you are referring to.

Mr. JABBOUR. Absolutely. All those community celebrations, I think, are a matter of profound interest and profound value to the country. We are interested in them and we want to help them.

Mr. NEDZI. In what way?

Mr. JABBOUR. Where money is useful, I think money will be used to help them. Where coordination and cooperation and assistance are useful, we will figure out ways to do that.

Mr. NEDZI. Aren't you then conflicting with the purpose as outlined by Mr. Reger?

Mr. JABBOUR. No, because——

Mr. NEDZI. Didn't you say there was a conflict between grants and being operative in the area?

Mr. JABBOUR. As I understand the Endowment's position, what we mean is we want to help people put on a festival but we don't want to put on the festival. The Endowment for the Arts would not announce——

Mr. NEDZI. You said you would help?

Mr. CLARK. We will help the people of the communities, as in other fields. That is the nature of the grants, the backup assistance.

Mr. JABBOUR. For another area, I think access to the various media is something we can help on. All those communities, their arts and ways of expressing themselves, get left out where media are controlled by forces that exclude them. We are looking at TV, both national and cable, radio, film, records—records are a particularly nice medium to help people express themselves because they can take it right back in to their home with them and play it—photos, books, all those media that enable a person to feel that what he is doing is regarded as worthwhile by the country.

Mr. NEDZI. Mr. Reger, what prompted this turn toward this kind of activity?

Mr. REGER. It started, the initial planning discussion started back, I suppose, actually when the endowment was started but, of my specific knowledge, in 1972 the endowment got inquiries from all over the country. We responded——

Mr. NEDZI. It wasn't the introduction of Mr. Thompson's legislation?

Mr. REGER. No, sir.

Mr. THOMPSON. No?

Mr. REGER. May I make a statement? I would not be embarrassed to say yes, if it were. I think interest on the part of the Congress represents very legitimate interest of the people who elect the Congressmen, and we have no problem in responding to congressional interests if it is within our mandate.

Mr. NEDZI. That is a fine statement and I sincerely appreciate it.

Do you have any further questions?

Mr. Reger and gentlemen, thank you very much. We value your contribution.

STATEMENT OF LAWRENCE L. REGER, DIRECTOR, NATIONAL ENDOWMENT FOR THE ARTS

The National Endowment for the Arts welcomes this opportunity to comment on the importance of the folk arts in American life, on existing and potential Federal efforts to preserve and enhance our rich folk heritage in cooperation with other public and private organizations, and on the possibilities for strengthening the Federal effort in this field.

As the proposed Act says most eloquently, "the diversity inherent in American folklife has contributed greatly to the cultural richness of the Nation and has fostered a sense of individuality and identity among the American people." These hearings on the proposed American Folklife Preservation Act (S. 1844 and H.R. 8770, 93rd Congress, 1st Session) are one manifestation of an important contemporary development in America's consciousness of herself. After two centuries of effort to mold a cohesive nationhood with a sense of shared culture and commonality of purpose, a sense of the strength inherent in cultural diversity seems to be asserting itself more forcefully in our national consciousness. Americans increasingly value those varied cultural strands that connect each individual to the nation as a whole, enriching his experience and offering him unique channels for self-expression. We also seem to be perceiving more and more the larger meaning of "the arts" which begins with the thousands of expressive acts in our daily lives. Thus it is that our folk cultures have come to seem more important, and their fostering more essential, to the general well-being of the nation. The folk arts, seen from this vantage point, are not only a priceless heritage but an active force in the present and a living resource for the national future.

"Folk arts" are among the areas of concern which the Congress has set out in the Arts Endowment's enabling legislation. As with many other important areas of responsibility, initial activity in folk arts developed cautiously with limited funding within many program divisions. A pilot program in jazz, initiated four years ago, has developed into a major effort of national significance and has recently been broadened into a more comprehensive program of assistance to "jazz/folk/ethnic music," with a Fiscal 1974 budget of $436,000. The Expansion Arts Program, initiated in Fiscal 1971, has grown rapidly into one of the Endowment's most exciting efforts, helping community groups to foster artistic expression arising out of the diverse cultures and traditions of the many ethnic groups in our cities and rural areas. In Fiscal 1973 the Visual Arts Program added a special component to provide support for crafts, a field which involves folk art to a considerable degree. Many state arts agencies have also used Endowment grants to support a variety of folk arts projects.

These and other Endowment involvements in the general area of American folk arts have proven to be an important beginning. With the interest attracted by these limited efforts, the National Council on the Arts recommended the development of a more comprehensive Endowment response to the needs of folk arts. This pattern and style of cautious growth from small beginnings has been typical of other program development over the past several years.

Beyond some immediate program actions such as expansion of the Jazz Program to include folk-ethnic music, the Endowment responded to this recommendation with a program planning effort in order better to focus its efforts in folklife. The planning effort consisted of: (a) a review of past Arts Endowment grants in support of projects related to folklife; (b) extensive staff assessments of both substantive and management questions critical to successful expansion of efforts in this field; and (c) discussions with folk artists, folklorists, and others in the field.

The review of past Arts Endowment grants in support of folklife projects was broad and inclusive in order to survey the full spectrum of related Endowment activities. Staff discussions provided recommendations from each program's vantage point and identified outside experts whose advice would be most valuable. Practicing folk artists, folklorists, and other professionals were consulted in order to assist the National Council on the Arts and the National Endowment for the Arts in understanding the general needs of the field. A day-long meeting was held on December 8, 1973, with sixteen consultants. Exhibit "A" is a list of those who attended. The meeting identified several areas of need, such as:

(a) folk festivals, drawing upon local resources (the Smithsonian Institution Festival of American Folklife and some state festivals were cited as models);

(*b*) ethnographic films on all areas and cultural groups in the United States;
(*c*) field recordings and the making available of these recordings to the participants and others of similar heritage;
(*d*) programs in schools, museums, and other cultural institutions to raise the level of appreciation of folk cultures;
(*e*) the nurturing and support of the "carriers of folk traditions" themselves (performers, craftsmen, et cetera);
(*f*) a general effort to give folk traditions greater access to modern media at local, regional, and national levels.

The Endowment's planning culminated in a report to the National Council on the Arts recommending that a full-time professional be retained on the staff to develop and administer a program of assistance for folklife activities and to provide expertise to relevant existing programs within the Endowment.

On April 15, 1974, Alan Jabbour, former head of the Archive of Folk Song at the Library of Congress, joined the staff of the Arts Endowment as Director of Folklife Programs. Mr. Jabbour plans to have at least an initial report, including specific pilot projects for funding, to present to the National Council on the Arts at its September 1974 meeting. However, it is already apparent that with the added focus and coordination made possible by Mr. Jabbour joining the staff and by the additional funding projected in Fiscal 1975, there are exciting opportunities for accelerated growth of folklife projects in many of our existing program categories.

In Architecture + Environmental Arts, National Theme (City Options is the most recent theme for which applications were invited) offers unique opportunities to communities to study, among other things, their folk architecture and how it can be used as an integral part of future planning.

The Dance Advisory Panel has expressed interest in cooperating with efforts to encourage quality presentations of folk dance. Since folk dancers are for the most part avocational participants, it is felt that the methods of support should probably be coordinated by the Folklife Program through support of festivals and other events. Another area of possible cooperation is support of documentation of folk dance styles.

At its February 1974 meeting, the National Council on the Arts recommended that staff investigate the possibility of introducing into Artists-in-Schools a component to place folk artists and folklorists in the schools. A report to the Council will be made in September. A special crafts component to Artists-in-Schools was announced earlier this year, and the $400,000 available was quickly oversubscribed by state arts agencies on a fully matching basis.

A principal guideline for the Expansion Arts Program is the deep involvement of community arts organizations in the cultural expression and traditions of their neighborhoods, communities, and regions. This underlying philosophy will make possible a close working relationship with the Folklife Program.

Many of the Museum Program categories can be of assistance in the presentation and preservation of folk arts.

Relevant program categories include Aid to Special Exhibitions; Museum Purchase Plan, to purchase work of living American artists; Utilization of Museum Collections, for innovative installations of permanent collections; Catalogue, to catalogue underworked collections and publish catalogues on permanent collections; Conservation, to assist in training in conservation, provide support to regional conservation centers, and assist museums in conservation work on collections; Visiting Specialists, to provide temporary consultation services; Fellowships for Museum Professionals, to engage in projects to improve professional qualifications; and Wider Availability of Museums, to help museums serve a broader cross-section of the public than may have previously benefited from a museum's programs. As an example, support has been provided to the Lowie Museum, Berkeley, California, to transcribe cylinders, tapes, and disks in the Museum's audio archive of original ethnographic materials onto magnetic tape.

In Music, the Jazz/Folk/Ethnic Program is geared specifically to respond to folk projects. In recommending guidelines for Fiscal 1975, the National Council on the Arts at its May 1974 meeting reaffirmed its strong support for this effort.

Among other things funds are provided for jazz/folk/ethnic presentations, community celebrations, regional and national tours, and travel/safety fellowships to enable musicians and qualified students to study and/or tour with individual artists or ensembles.

Revisions in the Jazz/Folk/Ethnic Program Guidelines recommended by the National Council on the Arts at its May 1974 meeting illustrate the changes which the Arts Endowment is making in its programs to provide more effective assistance to folk arts. The Council recommended support for community celebrations which serve a large regional area and present folk-ethnic music and elimination of a requirement that Arts Endowment support be used only for "specialists fees and their travel." In regard to broadening the guidelines to include Endowment support for costs other than fees and travel, it was pointed out that folk-ethnic musical presentations often have little or no costs for these items but are in need of financial assistance for other expenses. Also a pilot program in documentation and archives which has concentrated on senior jazz artists will investigate how to expand the program to include folk-ethnic traditions. Finally, the Music Program in cooperation with Folklife and Public Media Programs will search for ways to encourage expanded media presentation of jazz/folk/ethnic musics.

In Public Media, Programming in the Arts provides matching grants to support production, research, and development designed to improve the quality of nationwide arts programming on film, television, and radio.

In Visual Arts there are four program categories which specifically offer support for craft activities. They are:

(*a*) Craftsmen's Fellowships, to enable craftsmen to set aside time and/or purchase materials, and generally to advance their careers as they see fit;

(*b*) Artists, Critics, Photographers and Craftsmen in Residence, to make it possible for art schools, university art departments, and other institutions to invite among others craftsmen of national reputation for short-term residencies;

(*c*) Crafts Workshops, to encourage artists to test ideas and media, and to devise modes of working together (new pilot effort recommended by the National Council on the Arts at its May 1974 meeting);

(*d*) Master Craftworkers Apprenticeship Program, to enable master craftworkers to impart their skills to an apprentice (new pilot effort recommended by the National Council on the Arts at its May 1974 meeting).

There are now state arts agencies in all 50 states and five special jurisdictions, and their role in the support of folk arts and crafts will become increasingly important. With Endowment assistance, many already are devoting substantial funds to folk projects. Alaska, Arizona, Maine, Massachusetts, New Mexico, New York, Tennessee, and West Virginia have particularly active programs. Others are increasing their efforts. For example, the Maryland Arts Council, with assistance of an Arts Endowment Special State Grant, has recently hired Dr. George Carey, a professional folklorist, on a full-time basis. The growth of Arts Endowment leadership and programming in the folk area will encourage other state agencies to increase their activities.

While the exact shape and scope of the commitment of the National Endowment for the Arts of folk arts will depend upon the total funds available and the number of applications of quality receiving panel and National Council on the Arts recommendation, it is our best *estimate* that given full funding in Fiscal 1975 ($82,000,000) the Endowment will fund folklife projects totalling at least $2,000,000. It is important to note that this estimate does not include folklife projects which will be supported by state arts agencies from their basic state agency grants. It is estimated that these grants will total $11,000,000 in Fiscal 1975.

In conclusion, the National Endowment for the Arts is pleased to be able to undertake a major programming effort for the fostering of American folk arts and folklife. It will require great sensitivity and reflection to evolve the methods and instrumentalities for effective support, for folk groups are not always visibly organized. But the challenge, coming appropriately at the time of our bicentennial reappraisal of our nation's traditions and future directions, is well worth our profound and lasting commitment.

EXHIBIT "A"

PARTICIPANTS, FOLK CULTURE DISCUSSION

(December 8, 1973)

Dr. Roger Abrahams, Director, African and Afro-American Research Institute, University of Texas at Austin.
James Backas, Executive Director, Maryland Arts Council.
Dr. Richard Bauman, Director, Center for Intercultural Studies in Folklore and Oral History, University of Texas.
Maurice D. Coats, Executive Director, Texas Commission on the Arts and Humanities.
James Comstock, Editor, West Virginia Hillbilly.
Jimmy Driftwood, Ozark Folk Center.
Dr. Henry Glassie, Associate Professor, Folklore Institute, Indiana University.
Dr. Archie Green, American Folklore Society.
Dr. Alan Lomax, Director, Cantometrics and Choreometrics Project, Columbia University.
Dr. Bessie Moore, Ozark Folk Center.
Marilyn Moosnick, Expansion Arts Panel and President, Living Arts and Science Center, Lexington, Ky.
James Morris, Director, Division of Performing Arts, Smithsonian Institution.
Bernice Reagon, Research Fellow, Howard University.
David Voight, Legislative Director, Office of Sen. James Abourezk.
William Strickland, Director, Allegheny Center, and Member Expansion Arts Panel.
Dr. Alan Jabbour, Head, Archive of Folk Song, Library of Congress
Phyllis Sheridan, Office of Planning and Analysis, National Endowment for the Humanities.

Mr. [NEDZI. Thank you, Mr. Reger. The subcommittee will stand in recess until tomorrow morning at 10 o'clock.

[Whereupon, at 4:50 p.m., the subcommittee recessed, to reconvene at 10 a.m., Friday, May 10, 1974.]

35-964—74——4

# TO ESTABLISH AN AMERICAN FOLKLIFE FOUNDATION IN THE LIBRARY OF CONGRESS

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**FRIDAY, MAY 10, 1974**

HOUSE OF REPRESENTATIVES,
SUBCOMMITTEE ON LIBRARY AND MEMORIALS
OF THE COMMITTEE ON HOUSE ADMINISTRATION,
*Washington, D.C.*

The subcommittee met at 10:15 a.m., pursuant to recess, in room 2216, Rayburn House Office Building, Hon. Lucien N. Nedzi (chairman of the subcommittee) presiding.

Present: Representatives Nedzi, Thompson, and Brademas.

Also present: Jack Boos, counsel; Ralph Smith, chief minority counsel to the full committee; Tony Pappas and George Gabrilavage, assistants to Representative Thompson.

Mr. NEDZI. The subcommittee will come to order.

This morning we are continuing our hearings on H.R. 8770, a bill to establish an American Folklife Foundation in the Library of Congress and our first witness is Dr. Wayland Hand, Director of the Center for Folklore and Mythology, UCLA.

## STATEMENT OF WAYLAND HAND, DIRECTOR, CENTER FOR FOLKLORE AND MYTHOLOGY, UCLA

Mr. HAND. It is a pleasure for me to testify on behalf of H.R. 8770. I have a prepared statement, it is filed with the documents before you and I ask that it be made part of these records, the records of these hearings.

Mr. NEDZI. Without objection it will be made a part of the record. (The statement referred to will be found on p. 52.)

Mr. HAND. Since there are a number of speakers today I don't want to take up too much time. I shall read a certain number of passages, pertinent parts of the statement but I want to talk mainly from my experience from almost a 40-year career of folklore studies in the United States.

I would like to say I was trained under the late Archie Taylor, the world's greatest folklorist. He died just last year on September 30. My training has been largely in European folklore but all of my teaching and most of my research has been in American folklore and I am closing out a 38-year career this year.

From my statement, America is strong and resourceful, not only because of its rich and productive land, its science and industry its business and commercial life its political and social institutions and the educational and cultural opportunities which it holds out to its citizens, but it is strong and it is invincible primarily because of the quality of the mind and heart of its people.

Within the constellation of social forces and vital human energies composing American culture is a unique component that has only very recently been isolated and properly named: American Folklife. The term "folklife," first employed by the title of a journal, Ons Volksleven, "Our Folklife," had gained general currency throughout Europe by the 1920's and 1930's. It not only encompassed ethnology and the folklore of material culture, but soon came to embrace many, if not most, domains of folklore itself.

The very dynamism of folklore and the universal appeal of folklife are such as to make them tools for the promotion of good intercultural relations and human brotherhood. Instruments as powerful as folklore and folklife, of course, could also be abused, and even harnessed for chauvinistic ends.

As a specialist in German and Germanic folklore, I am appalled by the unworthy uses to which the study of folklore was put in Nazi Germany and by the doctrinaire approach to the subject in Russia and other countries. Because of the nature of American life, however, I have no fear that folklife and folklore studies can ever be seized for propagandistic or coercive purposes in this country.

On the contrary, the supremely human values that are exemplified in America's folklore and folklife lead to such a deep and enduring love of country that a perversion of our national life and purpose through any misapplication of these historical studies and scholarly pursuits is unthinkable. Folklore and folklife embody patriotism in its truest and most meaningful sense and inculcate every urge to assert the dignity of man, even at the humblest level.

Now I would like to speak from my own experience as a practitioner in this field for many, many years. For 30 years I have been compiling a dictionary of popular beliefs and superstitions. I am now editing the greatest stories of beliefs and superstitions ever collected in the world. This is in the great State of Ohio, the collection of Nubby, Niles Puckett which was brought together over the years 1926–67, a 41-year period.

In contrast to the many other collections available to me in the United States, which are preeminently Anglo-Saxon and rural, the Ohio collection is predominantly urban and ethnic. There you find material from all the countries, Italian, Jewish, Polish, American, you name it. It is all put together, patiently collected in the polyglot cities of that great State and also rural Ohio where Professor Puckett made it a point to collect in every State personally.

From the founding of the American Folklore Society in 1888 and the numerous State and regional societies since that time, a great deal has been accomplished. Folklore installations have been set up at universities, archives, likewise great libraries assembled in many parts of the country, collecting programs brought about and all of these things that we take so much pride in. However, very much remains to be done and I have a feeling, as I look back over my own career, that we only now have begun to scratch the surface.

As I look at my own materials which have built up to the point of about a million items, I wonder whether we have one item in 10, one in 20, or whether it is one in 50. I might even take it beyond those dimensions.

We have a growing force of trained young folklorists in the United States to do the work. These are the fourth-generation people. Many are sitting behind me here and they are fine young folklorists because we of the third generation trained them. I think they have the wisdom, they have the determination and the courage to get out and get this material. What they need from the Congress of the United States is the wherewithal to do it.

We must also make provision, in addition to sustaining these people in the field, to gather this material, we must also support them as scholars at the desk. This is extremely important and it seems to me that provisions should be written into the bill to take care of the scholarly background and the comparative study that must go into the producing of great works in this field.

It has been my pleasure since 1959 to visit Europe many times, Latin America and the Orient, and I have personal knowledge of most of the great folklore installations, the archives, the institutes in all parts of the world. I know the directors, I have talked with the people, I have handled the material and I think I know in a general way what goes on there.

I would just like to give you some figures, skipping around, to show you how really far behind the times we are in the support of this extremely important work. At the Institute of Ethnology and Folklore in Romania they have a staff of 90 people. They have collectors in the field, they have people working in the archives, they have a whole department for audiovisual and fine libraries and all the rest.

The folklore section of the Nordic Museum in Stockholm, when I visited them in 1959, had 21 postdoctoral people, not teaching assistants. And other people picked up catch as catch can, but 21 trained folklorists of all the Baltic countries of Europe speaking most of those languages.

You can see the work they can get done with that kind of force.

The same is relatively true in the museum in Budapest with a staff of workers in all parts of the country.

Then we come to Finland, which has the finest installation anywhere in the world, a large four-story building with department heads, archives, and all the rest and a whole network of collectors in all parts of Finland.

The same story is true at Amsterdam, Oslo, Vienna, Paris, Freiburg, and Athens and it is becoming that way in the Philippines where some of my own students are setting up an archieves there.

I will return now to pages 5 and 6 of my statement and then yield to other speakers.

Housed in the Library of Congress, the nerve center of American intellectual and cultural life, the American Folklife Center will be able to coordinate and supplement folklife studies in all parts of the country. If properly funded, it will be in a position to help direct and subsidize studies in folklife and folklore to be carried out at academic institutions all over the country.

In the important work of gathering American's folklore, the smallest and most impoverished college can play as vital a role as our most distinguished and powerful universities. Folklore and folklife are to be found wherever the people are—in the cities, in the towns, on the

farm and cattle trails, in the lumber camps and mines, in the mills and ships, on the wharves, in the trading pits and auction rooms, in fashionable clubrooms and gambling casinos, in the music halls and on the stage, in the sports arenas, in the bureaus and offices of business and industry, and in every home in the land.

Folklore is on the lips of people of all colors, races, and creeds. It is in their minds and in their hearts. In its rich folklife, America has given expression to its creative urge through its songs and its dances, its arts and its crafts, and through the handiwork of all that man himself has fashioned.

From these representations it can readily be seen that folklore and folklife reveal a dimension of life not easily seen or measured in other terms. In the stories, the songs, the beliefs and customs, the proverbs and sayings, and all the rest are mirrored human hopes and aspirations, fears and elations, and the myriad thoughts and impulses that give quality and zest to life.

These values of folklore and folklife have long been recognized in European countries, where they are treasured as a prime national resource and generously subsidized at national and local levels of government.

The opportunity is now before the Congress to achieve the purposes so simply, and yet so eloquently, set down in the resolution of Representative Lucien Nedzi on behalf of several colleagues in the House of Representatives, and concurred in by almost 200 Members of Congress in collateral bills, and by joint Senate resolutions involving more than half the Members of the upper Chamber.

The bill is clear and unequivocating. It provides an instrumentality whose central concern—in fact, whose whole concern—is the furtherance of studies in American folklife and folk culture.

I hope, and millions hope with me, that this opportunity will be grasped and that the American Folklife Preservation Act will be enthusiastically adopted.

Thank you very much.

Mr. NEDZI. Thank you very much. I have a couple of questions.

We certainly appreciate your eloquent support of this legislation and apparently you do support it in its entirety.

I noted in your comments you made one reference to having a provision written into the bill for scholars at the desk. Could you elaborate on that? Do you feel there is no such provision in the bill?

Mr. HAND. I have not studied the bill with that care. I hope that it is written into the bill. It seems to me, if I may elaborate just a bit, that bringing the material in is extremely important but it has to be analyzed with material collected elsewhere, not only in this country but abroad. If these provisions are in the bill, I hope they are, I will be very happy.

Mr. NEDZI. Have you had any experience with endowments from the Endowments for the Arts and for the Humanities?

Mr. HAND. Yes, I have been the beneficiary of rather substantial help from the National Endowment for the Humanities and National Institutes of Health, I have run up against a stone wall trying to get help from the National Science Foundation. I have no complaints on

that score. I have had wonderful help for my work and I hope it will continue.

Mr. NEDZI. Do you feel it has been adequate?

Mr. HAND. I don't think for work of this magnitude one can ever speak of complete adequacy. As I grow older now, all this material crowding in on me, I need a lot more people if I am going to finish this great dictionary.

Mr. NEDZI. Are you concerned about overlapping of what the Endowments' efforts?

Mr. HAND. No, it seems people working on this at different levels and collateral projects, the more the merrier from my point of view. This thing is bigger than any of us and I think if we get together and parcel out certain kinds of work to different agencies, this will be fine. I think the provision of the bill for a central reservoir of information and an office and husbanding of facilities, collecting and custodial facilities and things of that sort is very important.

I think the most important thing is that there be budgetary initiative. You can't do a thing unless you have some control of the budget. All of your strategy for research or anything else depends on your ability to count on certain fixed sums of which you can proceed to develop that, or the other projects.

Mr. NEDZI. Why couldn't that be done by appropriating more money for the Endowment of the Arts and Humanities?

Mr. HAND. I don't think it could be done because they do not have the machinery for bringing the material together and to house it. The housing and custodial function, it seems to me, seems to be primarily at issue here, where the material shall be collected, how it shall be husbanded, and so on.

Mr. NEDZI. Mr. Thompson.

Mr. THOMPSON. Thank you, Mr. Chairman.

Thank you, Doctor, for a splendid statement. Is it so that the vast amount of materials would likely be in writing or in tapes or films?

Mr. HAND. Well, one gets into a very detailed consideration, the difference between verbal folklore per se, which is issued then in manuscripts, tapes and things of that sort, and folklife which has more to do with ethnology and material culture. These two things, it seems to me, collaterally belong together. You cannot adequately, to my mind, analyze the products of material culture without knowing something about the underlying folklore. So from that point of view, somehow there has to be a unified approach to it. I do not think you can divorce the two.

Mr. THOMPSON. It has been my conviction in the development and discussion of this legislation that everything points to housing the Center in the Library of Congress, because in the first place they have a vast collection already in existence which can be added to and improved upon and implicit in the legislation is cooperation by the National Endowment on the Arts and the National Endowment on the Humanities, and also implicit in the grant-making process would exist a suggestion of scholarship at the desk.

I don't think that the legislation need be amended specifically to provide that. I think that the report accompanying the legislation explaining the intent and the legislative history would show that

every facet, including scholarships, would be included, and that, therefore, the scholarship, which is absolutely necessary, and the gathering of materials would inevitably lead to grants for specialists in certain fields.

Mr. HAND. I think you are quite right on that point.

Mr. THOMPSON. With that, I thank you very much.

Mr. NEDZI. Thank you very much, Doctor.

STATEMENT OF WAYLAND D. HAND, DIRECTOR, CENTER FOR THE STUDY OF COMPARATIVE FOLKLORE AND MYTHOLOGY, UCLA

THE AMERICAN FOLKLIFE PRESERVATION ACT

America is strong and resourceful, not only because of its rich and productive land, its science and industry, its business and commercial life, its political and social institutions, and the educational and cultural opportunities which it holds out to its citizens, but it is strong and it is invincible primarily because of the quality of the mind and heart of its people.

Early in American history the ideal of cultural pluralism emerged. But the dream of the founding fathers for racial tolerance and equal opportunity is finally coming into full realization only now, after a costly civil war that divided the nation, and after long striving for economic and social justice in other spheres.

Along with the importance of the ethnic identity of its people for the strength and fibre of the growing nation was the realization of the need for diversity in the occupations and pursuits of its workers. What started out on the expanding American frontier as a variegated pattern of economic life—farmers, shopkeepers, artisans, and a small professional class to minister to the needs of the people—had crystallized by the time of the First World War into the sharply contrasting rural and urban patterns that we have come to know in twentieth-century America.

Within the egalitarian system of American life and the basic freedom of its people, there has developed a common culture that is literally woven from the countless strands of the country's economic, political, social, intellectual, and spiritual life. The very strength and beauty of this culture—this American culture—and its great resilience, lie in the fact that it is compounded from a variety of elements which are as full and kaleidoscopic as American life itself.

Within the constellation of social forces and vital human energies composing American culture is a unique component that has only very recently been isolated and properly named: American Folklife. The term "folklife," first employed in the Low Countries in the 1890's and epitomized by the title of a journal, *Ons Volksleven* ("Our Folklife"), had gained general currency throughout Europe by the 1920's and 1930's. It not only encompassed ethnology and the folklore of material culture, but soon came to embrace many, if not most, domains of folklore itself.

It is the purpose of House Resolution 8770 and collateral measures in the House and Senate not only to provide a means to study American Folklife on a national scale, but to husband and conserve, insofar as is possible, American folklife itself through a gathering of artifacts and documents of American folk culture, and through their effective display. Likewise, under the auspices of the American Folklife Center itself, efforts will be made to promote the folk arts and crafts in all parts of the country—so that venerable folk traditions can survive in modern industrial society, not only in a few quaint and sequestered spots around the country, but wherever the products of mind and spirit and heart and hand are cherished.

Of vital concern to the specialists who will carry out the provisions of the American Folklife Preservation Act is the notion that modern urban and ethnic folklore and folklife should be adequately represented in the concerns of the American Folklife Center, as well as traditional materials deriving from earlier periods of American history.

It is only with the proper appreciation and balance of rural and urban life and of all ethnic occupational components of the American populace that the vision of the national motto can be realized, *E pluribus unum*, "from many, one." Unity within diversity, by common consent, is the basis of America's national life, and it is the guarantor of our country's greatness. Folklife and folklore studies are, and always have been, inspired by these egalitarian principles. Few other

academic disciplines and no group of scholars are more devoted to the basic tenets of pluralism and the doctrine of a common culture than are those workers who are enlisted in the ranks of Folklife and Folklore Studies.

It is good that there is this broad base and these enlightened views. The very dynamism of folklore an the universal appeal of folklife are such as to make them tools for the promotion of good intercultural relations and human brotherhood. Instruments as powerful as folklore and folklife, of course, could also be abused, and even harnessed for chauvinistic ends. As a specialist in German and Germanic folklore, I am appalled by the unworthy uses to which the study of folklore was put in Nazi Germany and by the doctrinaire approach to the subject in Russia and other countries. Because of the nature of American life, however, I have no fear that Folklife and Folklore Studies can ever be seized for propagandistic or coercive purposes in this country. On the contrary, the supremely human values that are exemplified in America's folklore and folklife lead to such a deep and enduring love of country that a perversion of our national life and purpose through any misapplication of these historical studies and scholarly pursuits is unthinkable. Folklore and folklife embody patriotism in its truest and most meaningful sense and inculcate every urge to assert the dignity of man, even at the humblest level.

Folklife studies can be built on the solid achievements of work in folklore in this country that goes back to the last century, with the formation of the American Folklore Society in 1888 and a strong network of state and regional folklore societies that have sprung up in all parts of the country since that time. Moreover, the administrators of the American Folklife Preservation Act and the Director of the American Folklife Center can count on a body of professional folklorists and a growing number of specialists in folklife research to carry out the strong and imaginative program envisioned by the proponents of the Act itself.

Housed in the Library of Congress, the nerve center of American intellectual and cultural life, the American Folklife Center will be able to coordinate and supplement folklife studies in all parts of the country. If properly funded, it will be in a position to help direct and subsidize studies in folklife and folklore to be carried out at academic institutions all over the country. In the important work of gathering America's folklore, the smallest and most impoverished college can play as vital a role as our most distinguished and powerful universities. Folklore and folklife are to be found wherever the people are—in the cities, in the towns, on the farm and cattle trails, in the lumber camps and mines, in the mills and shops, on the wharves, in the trading pits and auction rooms, in fashionable clubrooms and gambling casinos, in the music halls and on the stage, in the sports arenas, in the bureaus and offices of business and industry, and in every home in the land. Folklore is on the lips of people of all colors, races, and creeds. It is in their minds and in their hearts. In its rich folklife, America has given expression to its creative urge through its songs and its dances, its arts and its crafts, and through the handiwork of all that man himself has fashioned.

From these representations it can readily be seen that folklore and folklife reveal a dimension of life not easily seen or measured in other terms. In the stories, the songs, the beliefs and customs, the proverbs and sayings, and all the rest are mirrored human hopes and aspirations, fears and elations, and the myriad thoughts and impulses that give quality and zest to life. These values of folklore and folklife have long been recognized in European countries, where they are treasured as a prime national resource and generously subsidized at national and local levels of government.

The opportunity is now before the Congress to achieve the purposes so simply, and yet so eloquently, set down in the Resolution of Representative Lucien Nedzi on behalf of several colleagues in the House of Representatives, and concurred in by almost two hundred members of Congress in collateral bills, and by joint Senate resolutions involving half the members of the upper chamber.

The bill is clear and unequivocating. It provides an instrumentality whose central concern—in fact, whose whole concern—is the furtherance of studies in American folklife and folk culture.

I hope—and millions hope with me—that this opportunity will be grasped and that the American Folklife Preservation Act will be enthusiastically adopted.

Mr. NEDZI. Our next witness this morning is Dr. Richard Bauman, secretary-treasurer, American Folklore Society, Austin, Tex.

## STATEMENT OF RICHARD BAUMAN, SECRETARY-TREASURER, AMERICAN FOLKLORE SOCIETY, AUSTIN, TEX.

Mr. BAUMAN. Mr. Chairman, Congressmen, I am honored to be here today to testify on behalf of H.R. 8770 and related bills to establish an American Folklore Center in the Library of Congress.

I am here today as executive secretary of the American Folklore Society, the national learned society devoted to the scholarly study of folklore and folklife, the traditions and expressive culture of the American people. The society was founded in 1888, and thus represents a tradition of more than 85 years of organized scholarly activity in the study of American folk culture. The first membership list of the society reflects what has continued to be its basic composition, including besides folklorists, anthropologists, such as Boas and Powell, and literary figures of the stature of Mark Twain and Oliver Wendell Holmes.

In the opening statement of the society's concerns, published in the first issue of the Journal of American Folklore, William Wells Newell identified an interest in the basic British legacy of American folk traditions, as well as the folklore of Afro-Americans, native Americans, Spanish-Americans and other ethnic groups in North America. Though the interests of our members have expanded to include the folklore of all peoples, including modern industrial societies, and the scholarly concepts and methods of folklorists have developed and changed with the advance of scholarship in or own and related fields, the original commitment expressed by the founders of the society has been maintained. Folklore is being more widely taught today in the colleges, universities, and high schools of the United States than ever before, in response to the ever-growing interest of young people who are finding themselves caught up by the rising sense of richness in diversity, and integrity in tradition, that Americans are experiencing as we approach the bicentennial of our country's birth.

I might add more and more folklorists are looking into the field, such as the American Society of Applied Folklore, of which I had the honor to be the first chairman, and on which I first served. There are now and will be folklorists who are ready and willing to undertake and carry out the work set out in the present bill.

As a spokesman for American folklorists, and a practicing scholar and teacher myself, I am, of course, greatly encouraged by the prospect that a national center will be established to foster the scholarly study and preservation of all the rich and diverse folk cultures that make of the United States the distinctive and vital Nation it is. There is much work to be done in this area, and we operate under great pressures of time in a period in which the folk cultures of this country and the world are themselves being subjected to the massive pressures of modernization. A national Center for American Folklife which can serve as a stimulus, clearinghouse, repository and general focal point for research will do much to foster and enhance our knowledge of the folk cultural element in our national heritage.

As important as I consider the effort for the study and preservation of American folk cultures, however, I would stress here today another argument for the establishment of a national Center for American

Folklife, namely, that such a center will provide the mechanism by which the work and expertise of folklorists can most effectively be made available to Congress and the bureaus and agencies of Government in such a way as to enhance the life of the American people.

Because the folk culture of the American people is so fundamental and pervasive an element in the life of American communities, there is hardly an area of life to which it is unrelated. The individual efforts of many folklorists have shown many times over how an understanding of such things as folk housing, folk medical practice, folk traditions in the raising of children, or folk agriculture can enhance and humanize public programs and policy. A Center for American Folklife would constitute a resource of information and expertise to be drawn upon by Congress and agencies such as the Departments of Agriculture, Health, Education, and Welfare, Interior, Housing and Urban Development and the National Endowments for the Arts and Humanities in the development and implementation of programs in their various spheres.

In recent months, for example, professoinal folklorists have begun to enter into what we hope will become a most fruitful relationship with the National Endowment of the Arts, as that endowment turns its attention increasingly to the folk and vernacular arts as well as the fine arts which have heretofore constituted its principal concern. The NEA has taken the meaningful step of adding to its staff a talented and sensitive professional folklorist who has distingushed himself for the past several years as head of the Folksong Division of the Library of Congress. Not being in the position where it can itself undertake folklife research or conduct programs directed toward the preservation of American folk and vernacular are, the endowment can benefit greatly from the resources and facilities of the proposed center as it develops its programs of increased attention to the folk and vernacular arts.

The National Endowment for the Humanities, I am pleased to note, must also recognize the need to demonstrate its commitment to folk culture, if one is to judge by the figures it has circulated which purport to show that something on the order of 9.5 percent of its budget from 1966–73 has gone for research in this area. If one examines these figures, however, it soon becomes clear that the NEH is operating under a substantial misconception of what folklore and folklife scholarships are about. Included in the Endowment's reports are many projects which simply have little or nothing to do with folklife, projects in archeology, linguistics, ethnography, history and fine art.

It is laudable that the Endowment has supported research on Afro-American and Mexican-American writers, sculptors, dramatists and composers, for example, for the work of such artists has not received the study that it deserves, but to label these fine art productions folklore simply because they are produced by members of ethnic or minority groups is not only at odds with the scholarly standards of folklore, but distorts the cultural life of the very individuals and communities being studied.

It is not at all my intention to call into question the validity and importance of research in the various areas cited in the Endowment's

report. Indeed, I am personally familiar with a number of projects supported by the Endowment and hold them in the highest regard. Whatever their intrinsic worth, however, the essential point is that they have little or nothing to do with folklore and folklife.

To a professional folklorist, the real commitment of the NEH to folk culture emerges as a small fraction of what is claimed, and a very much smaller fraction of what it should be in a country with a folk cultural heritage as rich as ours. The NEH report stands as unmistakable evidence of a lack of any comprehension of what constitutes the field and study of folklore and folklife.

What is more, all the processes of peer review that Mr. Berman fell back upon in his conversation with the president of the American Folklore Society, Dr. Dell Hymes, and myself last September 20, cannot give coherence to programs in this area, operating as they do on the level of discrete and individual proposals. One could not conceive of the Endowment operating with as ill-formed a notion of scholarly standards and organizing principles in history or literature. Here again, one would hope that with the assistance of the resources and expertise that would be provided by an American Folklife Center, the NEH would be enabled to develop informed programs in the area of folk culture, and raise its commitment to the study and preservation of folklore and folklife beyond its present level, and beyond the 9.5 percent it claims, ultimately to the level of parity with its investment in elite culture.

But I do not want to seem as if I am concerned solely with the National Endowment for the Humanities. Perhaps my remarks can be generalized in support of the essential point that an American Folklife Center in the Library of Congress would be ideally placed to undertake the study and preservation of folklore and folklife in America in such a way as to make the benefits of such work effectively available to the Congress and many other arms of the Federal Government in a life-enhancing way and through them to the American people.

The Library of Congress is clearly the proper location for such a center because of the wealth of material already in its holdings, and especially significantly because it has the intellectual character broad enough to cover the field of folklore and folklife in entirety. Neither of the Endowments has this breadth of the scope of folklife more than the folk arts, it has to do with a way of life, the form of expression the NEA will never include in their sphere of work: the customs, humor, and sayings that is so much a part of the folklife.

I will close by saying the American Folklore Society supports the establishment of this center in the Library of Congress and looks forward to the opportunity to cooperate in its work.

Thank you.

Mr. NEDZI. Thank you, Dr. Bauman. Your statement was so comprehensive that I really don't have any questions, except to express my appreciation for articulating much more comprehensively and clearly the point I was trying to make yesterday at the hearing. I am appreciative.

Mr. Thompson.

Mr. THOMPSON. I join my chairman in commending you for a very concise and incisive statement.

I have applauded many times the work of the National Endowments, particularly its tremendously successful endeavor to publish unprinted, previously unprinted, works of such persons as Mark Twain and others.

In looking over the grants of the foundation, and examining them vis-a-vis what folklife and folklore really is, I can see why they make the claims that they do for their interest in folklife. I am glad that many of these things are being done.

As you point out, they really aren't folklife. For instance, a grant for seminars on Mexican-American, summer workshops in American-African culture, workshop on Negro literature and art, workshop on Negro history and materials, the image of the Negro in American films, the Afro-American experience, a summer institute for black studies, the Cherokee Trail of Tears, now that sounds as if it will be very interesting, Portrait of a Chippewa, the Mountain Heritage program, and so on and on, and so on, all meritorious grants, but not what we are getting at.

Dr. BAUMAN. Not at all.

Mr. THOMPSON. I therefore think, notwithstanding some indication by the National Endowment on the Humanities that they would accept a folklife center, that it belongs neither in the Endowments on the Arts or the Endowments on the Humanities, rather it belongs in the Library of Congress, and we will need cooperation in the forming of grants from the National Foundations.

I think that we can pass and repose in the Smithsonian Institution this center, despite Dr. Mumford's reluctance, I think that is mostly because of his failure to be able—it seems to me—to conceive of how it would be administered, and with all due respect to him, he will be replaced very shortly by a new Librarian who might most enthusiastically undertake a new, broad, and exciting thing in the form of a folklife foundation in that institution.

We might even have to persuade the very able Dr. Jabbour to move back from the National Endowments. What we can do is make him a GS–18, and he would pack his bag immediately. I see him in the back of the room there.

Thank you very much.

Dr. BAUMAN. I am for it. Thank you.

Mr. NEDZI. Thank you, Doctor.

Our next witness is Dr. Americo Paredes, Center for Intercultural Studies in Folklore and Oral History, University of Texas.

## STATEMENT OF AMERICO PAREDES, CENTER FOR INTERCULTURAL STUDIES IN FOLKLORE AND ORAL HISTORY, UNIVERSITY OF TEXAS

Mr. PAREDES. Mr. Chairman, I am honored to appear before you as a folklorist, and also as a Mexican-American, a Chicano, as is the current term, to present a very brief, but I hope a very strong statement in support of the bill for the establishment of an American Folklife Center, from what I feel is the viewpoints of the Mexican-Americans, the American citizens of Mexican descent.

Texas is a long way from Washington, but our papers do present Washington columns, and it is not quite a month since a well-known

Washington columnist discovered folklore. She identified it as "a growing movement dedicated to preserving all sorts of cultural tidbits." Noting that during the past 15 years folklore has expanded so much that "there is now a well organized folklore society which holds regular conventions."

The statements were well-intentioned, in fact they were in support of this particular bill, but they do merit some correction. I don't think it is necessary to do that to drive a point home here. The fact is the discipline involves much more than bottlecap collecting. My colleagues have made that point, also that the American Folklore Society has been around in pretty well organized form for much longer than 15 years, since January of 1888, to be exact, when it was established in Cambridge, Mass.

Still, we folklorists are being delighted at being discovered all over again. We cannot help feeling there is a general interest, and a very genuine one, and general in American folklore among our people today, and that such interest speaks well for whatever future lies beyond our current period of national transition and self-appraisal.

Mr. THOMPSON. If I may interrupt. I thought it was a splendid thing that the President of the United States recognized folklore in his visit to the Grand Old Opry in his attempt to work a yo-yo. He didn't play the piano on that occasion.

Mr. NEDZI. You may proceed, Doctor.

Mr. PAREDES. Americans of past generations were very much aware of folklore. That certainly was true of the scholars and men of letters who founded the Folklore Society 86 years ago. So in a sense, the passage of a bill to provide for the establishment of an American Folklife Center in my estimation would come as a reaffirmation of an existing tradition in this country, but with a difference, I would hope, at least from my viewpoint, a major difference being in the role that would be given to what we call ethnic groups, not that the founders of the American Folklore Society were unaware of ethnic groups. On the contrary, as Dr. Bauman pointed out in more detail, one of the major goals was collecting the lore of the American Indians and Southern Negroes.

They were also interested "In French Canada, Mexico, et cetera". In that I suppose were included the people I belong to, the Mexican-Americans. Unfortunately, it has been our fate to be included in the et ceteras too long, more or less.

But folklore scholarship in those days was based on premises that we no longer accept. First, the folklore was seen as a kind of quaint behavior, quite removed from the real life and concerns of the majority culture.

Second, folklore was to be collected and preserved mainly as a collecting exercise, since folklore would soon disappear. This was not only because of the American melting pot, but because folklore as such was supposed to be dying out everywhere in the world.

Third, and most important, was the fact that the folklorists in those days focused their interests on the lore parts of folklore rather than on the folk. This was a general bias in folklore studies of the time. Folklore items were seen as having a life of their own, independent of the people who performed them, people who were seen

as carriers or transmitters of folklore, almost as if folklore was a disease, rather than actors and creators within their own traditions.

Nowhere was the scholarly attitude more mischievous than in the study of minority groups, such as those existing in this country. It allowed a scholar to study folklore without really concerning himself with the people whose folklore it was and without necessarily sometime even having to think of them as people like himself. He could think of them as merely stereotypes.

It has been the contribution of the contemporary folklore studies to focus on the individual who does the folklore, on the people he performs for, and on what happens when a performance takes place. In this way folklore studies become a means of understanding the people and, of course, ultimately of understanding ourselves.

Let me apply what I said to the ethnic group I belong to. The preservation of our heritage is a vital thing to us, and that heritage for the most part is found in our folklore and folklife. In very recent times there has been a great deal done in other areas, the areas included in Chicano studies, Mexican-American studies. I have been involved in those studies myself. But most of our culture is found in the realm that one could call folklore, being both bicultural and bilingual. This has been the very nature of our experiences in minority culture.

We have expressed a most important part of ourselves in a language and tradition different from those of the majority of cultures, and because of their unofficial character, the expression of this language, these traditions have rarely been recorded in books or official documents. Our past in the history of the Southwest, for example, has been one of conflict and despoliation at the hands of some members of the majority culture, yet rarely has our side of the question received official notice. That side may be found in the oral account of our people. So, in a true sense, our history is for the most part an oral history. Our hopes, feelings and aspirations have been expressed in folk music, folk literature, and the folk arts.

These materials have been collected in the past, it is true, but just as often they have been regarded as a quaint and colorful effusion of an exotic people, rather than expressions of a very human position that other Americans could relate to. Sometimes they have been archived and forgotten, perhaps more for reasons of lack of funds or other reasons, so that they are relatively inaccessible very often.

The preservation of these traditions of ours in an American Folklife Center is extremely important to our sense of identity and to the recognition of that identity by other Americans as one strand of the varied heritage of this country. I envision the function of an American Folklife Center as going far beyond the collection or preservation of American folklore materials. The study of such materials would be the study of the people that produced them. That to my mind would be a way of leading toward the understanding not only of other Americans, but of ourselves as well.

Thank you.

Mr. NEDZI. Dr. Paredes, in behalf of the subcommittee I want to thank you for this addition to our hearings.

Mr. THOMPSON. I think it is a fine statement with which I am in substantial agreement. I happen to have the very good fortune to

have a brilliant assistant who is a Mexican-American and who has completely fascinated me with stories of his childhood in Arizona, of the habits and customs of his people, the stories that his mother tells, the songs. It is particularly interesting because he is multilingual, and some of the stories are really heart-rending. Some, of course, are funny, but they lead to the same conclusion that you do.

I just have one question, doctor, do you think that the Library of Congress is the most logical place in which to house such a foundation?

Mr. PAREDES. I would think so, especially because where the assistance of the staff the Center would have is already in full force in the Library of Congress, and it has not really been utilized because of lack of personnel. That would certainly also be available.

I can speak for my own particular viewpoints, John A. Lomax, for example, in the 1930's, collected much material from even my own home town, and most of that is still uncataloged, not because of any lack of willingness from the staff, but because there has just not been the personnel to do it.

Mr. THOMPSON. Thank you, sir.

Mr. NEDZI. Thank you very much, doctor.

The Chair would like to announce it is its intention to proceed with all the witnesses without a break until we are finished.

At this time I would like to call upon Dr. Richard Kolm, Catholic University, President of the National Ethnic Studies Assembly.

## STATEMENT OF RICHARD Z. KOLM, CATHOLIC UNIVERSITY, WASHINGTON, D.C., PRESIDENT OF THE NATIONAL ETHNIC STUDIES ASSEMBLY

Mr. KOLM. Thank you, Mr. Chairman.

I am very much honored and pleased to be called to testify in behalf of this legislation. This obviously is very close to my heart as I am much preoccupied with this in the United States. I am very much honored to testify in behalf of it.

I am teaching courses at the Catholic University, teaching courses in folklore and folklife.

I have a statement prepared which I shall read, but before I do, I would like to identify myself a little bit closer. Being a resident immigrant of Polish origin of post World War II, I became immediately interested in the existing ethnic society of the American society. I must say I was deeply involved with cultural groups before arriving here. I worked for 4½ years with 14 nationalities of displaced persons groups in Germany.

I found myself in Germany after the release from a prisoner of war camp in 1945 which in itself, the experience of work gave me also a very deep experience of the significance of cultural heritage as it was expressed by the various national groups in German prisoner of war camps. Actually there I perceived the idea of its relationship of this heritage to the survival of the groups, which I later developed in my thesis.

I was very much disappointed upon arrival in America at the general lack of interest and actually even rejection in ethnic pluralism, especially in education and academic circles. After receiving my

master's degree in social work, I had the opportunity to work intimately with American ethnic groups in Detroit, and 2 years in Toronto, Canada. I realized quickly that there is a general lack of data and knowledge on the history, cultures of the ethnic groups, and this probably was decisive in my change to sociology.

In my thinking I distinguish two meanings of folklife. One meaning connotes some cultural contents derived from tribal beginnings or peasant activities centered around intimate primary relation and interaction, and transmitted over generations mostly by oral means in the form of traditions and customs. This meaning of folklife refers mainly to the memories of a social group, essentially subconscious and reaching often to its prehistorical formative stages.

There is also another meaning of the term "folklife," referring to its historical continuity. In this sense folklife becomes closely related to ethnicity as its concrete substance and manifestation, ever accumulating, adapting to changing conditions and to the historical experiences of the group, but always aimed at the survival and development of the group. R. Kolm, Ethnicity and Society, NIMH, 1971.

In both these meanings folklife reflects the accumulating wisdom and practical experience of the group, and articulates these in a variety of expressive and normative forms, in folkart, music, dance, in tales and stories, and in moral taboos and norms.

As my predecessor here said, it expresses the feelings, hopes, and aspirations of the group.

As William Sumner, an early American sociologist, Folkways, 1906, puts it:

> The folkways are not creations of human purpose and work, they are like products of natural forces which man unconsciously sets in operation, which are developed out of experience, which reach a final form of maximum adapatation to an interest, which are handed down by tradition and admit of no exception or variation, yet change to meet new conditions, still within the same limited method and without rational reflection or purpose.
>
> As time goes on, the folkways become more and more arbitrary, positive and imperative. When conviction as to relation to welfare is added to the folkways, they are converted into mores and, by virtue of the phisosophical and ethical element added to them, they win utility and importance and become the source of the science and the art of living.

I think this is a statement where I could not find any other one that would surpass it in its preciseness.

In the above sense folklife or folkways can be regarded as the essential and indispensable elements of organized group life and consequently of human existence.

The main function of folklife, even in our modern society, is to provide the group bond by reinforcing group sentiments and by developing personality and character models. They also provide behavioral guidelines in areas not yet fully penetrated by modern lifestyles, such as intimate family relations, socialization, et cetera, and, above all, in moments of grief and stress as well as of joy and exuberance.

Most modern "Old World" societies consist of multiple ethnic roots integrated over centuries into what has become a national culture. The degree of integration varies, depending mainly on the length of time and on the historical experiences involved. Most of them, particularly European societies, have become very conscious of their folklife heritage and hare making great efforts to preserve whatever is left of

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it, even if only for use on festive occasions; but above all they study it, describe it in great detail, categorize and analyze it from the point of view of its relation to modern life and for comparative studies.

Folklore studies became a special field of science in Europe, and especially in Finland, Sweden, Ireland, France, and Germany. A contemporary French social anthropologist, Claude Levi-Strauss, has developed a new theoretical school of social thought, called structuralism, based on the studies of South American Indians and myths, leading to the understanding of the primitive mind and of the patterns linking these myths with the development of modern science.

In the United States, the study of folklife has not yet gained full recognition, though some progress has been made during the last decade. And this in a country made up of immigrant cultures from all over the world, and comprising an infinite wealth and great diversity of folklife brought over by these immigrants and transmitted to their children.

It would seem that American social scientists should grasp the opportunity to study the immigrants' folklife, its modification under the impact of the American experience and in direct contact with each other. There was, and still is, a great opportunity for comparative studies of similarities and differences of ethnic motifs, of their diverging patterns and their diffusive tendencies, their resistance or their fragility—and for studies of how these diverse folklife patterns contributed to the American social and cultural bond—the "American miracle".

The reasons for the slow recognition of the importance of folklife studies were probably manifold. One of the main reasons was, perhaps, the psychological reaction to the endless variety of groups of immigrants arriving from different cultures; the continuous encounters with strangers, with strange languages, strange names, strange customs. Perhaps I should add, the embarrassment of riches. Perhaps this explains the emphasis in the past on conformity and uniformity, the tendentious social philosophies of homogeneity, including the melting pot ideology with its rejection of cultural backgrounds and its demand for the instant conversion of immigrants to Americanism; for the still prevalent equation of ethnic diversity with divisiveness and conflict.

Perhaps this also explains the preoccupation in the past of the American social scientists with negative aspects of cultural diversity and with acculturation and with measuring the disappearance of ethnic patterns—of folklife. And perhaps it does take 200 years of historical experience to conclude that this ethnic diversity has not prevented, or even seriously disturbed, the unprecedented growth of this Nation, nor its unity and the unfolding of its greatness. It took 200 years for the formal recognition of the positive aspects of ethnicity and ethnic diversity, culminating in the Ethnic Heritage Studies Act recently passed by the Congress.

Whatever the reasons for the neglect of ethnicity and folklife studies in the past, the American Folklife Center bill as proposed by Congressman Nedzi is a further step in asserting the positive and constructive nature of American ethnic diversity.

The study of the multiform American folklife patterns in their unique, intrinsic composition in individual ethnic cultures, in their interrelationship with each other and their convergence into the

American cultural flow, will help us to better understand ourselves, each other, and the meaning of being American.

By facilitating the development of cultural identities, the study of folklife will make a positive contribution to the unfolding of American personality and character, giving it a sense of wholeness and of centrality.

As Erik Erikson, the well-known psychologist and philosopher, puts it, in "Uprooting and Resettlement," World Federation of Mental Health, 1960, "To be a person, identical with its self, presupposes a basic trust in one's origins, and the courage to emerge from them."

The study of American folklife will enrich our life by fostering interest and involvement in spontaneous, creative cultural processes, and will contribute to the improvement of human relations in American society by stimulating mutual interest and appreciation among groups.

Thank you.

Mr. NEDZI. Dr. Kolm, I want to thank you very much for an excellent, scholarly analysis on the value of study of folklife in our country.

I would just like to say you made reference to Congressman Nedzi proposing this legislation. It was Congressman Thompson's initiative that enlisted me in this cause, and we are in it together now.

Mr. KOLM. I should correct myself.

Mr. NEDZI. Mr. Thompson, do you have any questions?

Mr. THOMPSON. Except to thank you for being overly generous, no.

It was really a remarkable experience to draft, with the constant approval and help from Congressman Nedzi, this legislation and to circulate it for cosponsorship; completely remarkable is the diversity of its sponsorship from both sides of the political aisle, and from each State in the Union. The Members don't take lightly such things. In this case there is tremendous enthusiasm.

I am simply going to repeat a question that I am asking all the witnesses. Do you agree with me that the best place in which to put this cultural, this folklife organization is in the Library of Congress?

Mr. KOLM. Yes, I certainly do. I think Dr. Hand has stressed that the Library of Congress is the nerve center of intellectual development. I do think for maybe not necessarily the collection of artifacts, but for the studies on folklife, I think it is the only place in the country. It is the best place.

Mr. THOMPSON. Thank you very, very much.

Mr. NEDZI. Thank you, Dr. Kolm.

Mr. NEDZI. Our next witness is Rev. William Wiggins, Folklore Institute, University of Indiana.

## STATEMENT OF REV. WILLIAM WIGGINS, FOLKLORE INSTITUTE, UNIVERSITY OF INDIANA

Reverend WIGGINS. Chairman Nedzi and distinguished members of the House Subcommittee on Library and Memorials. I am honored that you invited me to testify before you concerning H.R. 8770, the American Folklife Preservation Act. My following testimony is based

upon my experiences as both a teacher and collector of Afro-American folklore and culture.

The passage of this bill will have an enormously positive effect upon the fledgling academic discipline of Afro-American studies and the growing cultural pride of all Afro-Americans, because central to all research and appreciation of Afro-American culture is black America's deeply rich and diverse oral tradition. For example, the growing edge of today's angry poetic chants of Don L. Lee and Imamu Baraka spring from the taproot of slavery's oral tradition of protest; today's soul hits spring from the cultural reservoir of the haunting levee moans heard and transcribed by W. C. Handy at the dawn of this century; last Sunday's gospel songs are cultural echoes of slavery's spirituals; and the intricate patterns of jazz improvization rest upon the music my ancestors made in New Orleans' Congo Square.

The primacy of the oral tradition in Afro-American scholarship has been clearly demonstrated lately. Three outstanding studies can be cited. Folklorist Gladys-Marie Fry and journalist Alex Haley have successfully used the earlier field research technique of John B. Cade and tapped the rich but seldom used source of Afro-American oral history. Professor Fry has studied the Ku Klux Klan from the hitherto unexplored vantage point of their black victims. Mr. Haley has spent the past several years successfully tracing his family lineage back to Africa. The relevance of Mr. Haley's research is clearly to be seen in the fact that he has been in constant demand as a lecturer at universities, colleges, churches, civic, clubs and associational meetings since he began his study. His findings have had a tremendous emotional effect upon many Americans who have heard him retell the story of his research. And Professor Fry's dissertation study of the Klan will soon be published by the University of Tennessee Press. In both instances, the primary sources of information were those memoirs, legends, and anecdotes passed on from generation to generation. And historian John W. Blassingame has reconstructed the slave community using autobiographies of ex-slaves. The passage of H.R. 8770 will insure future valuable findings like these.

But I speak with more than an impartial observer's interest in oral history and its importance for American scholarship. My current research project is also based upon the oral tradition of Afro-Americans. Thanks to a generous Rockefeller Foundation Grant I have been able to travel extensively and interview hundreds of Afro-Americans on the subject of Emancipation Day celebrations. By going to the folk, I have been able to: (1) uncover the births of more than 15 such celebrations between the dates of January 1, 1808 and February 1, 1940; (2) determine the geographical spread of the various celebrations and (3) note three basic celebration types, namely, secular, sacred, and sacred/secular. The discovery of this important story of American history could not have been accomplished without oral data collected from kind informants. Their help was just as valuable as that of any reference librarian. The establishment of an American Folklife Center will make similar research possible in the future.

The passage of this bill will financially aid the many departments and institutes of Afro-American culture. Like other educational institutions, these centers of research are feeling the current financial

crunch. The timing of this present funding drought is ironic in that it comes at the precise moment when many of these centers have reached the academic maturity and are in the process of developing meaningful research projects. Each of you have samples of the accomplished and projected research projects of Indiana University's Afro-American Studies Department, Afro-American Research Center, and Black Music Center. These activities only mirror what is happening at many other Afro-American centers across the country. I know that they, like us, would greatly benefit from the research funds provided by H.R. 8770.

Certainly the passage of this bill will have much more than an academic impact upon American life. This will be money well invested. Firstly, it will allow valuable oral data to be collected before it is lost due to death. This precious black history and culture must be mined from the minds of aging blacks before their irreplaceable knowledge of the black experience is buried with them.

Secondly, this bill will bring many young black scholars into the discipline.

And, thirdly, there will be great returns gained in interracial relations. The films, tapes, records, monographs, articles, workshops and concerts which will result from this national investment will help correct the distorted image that many Americans have of the Afro-American and his role in American history and culture.

The soon to be mined knowledge of the diversity and fecundity of Afro-American culture will dramatically improve our country's public education. Roger D. Abrahams has boldly pointed the way in which folklore data can be used to heighten cultural awareness and appreciation among black and white Americans. For one thing, the quality and quantity of cultural information published in textbooks will be improved.

As a parent of two children, one grade school and the other junior high school, I have noted the appearance of more black figures and stories about blacks in their school books. But all too often this change is achieved by simply switching black characters for white ones, with little or no effort made to utilize the didactic possibilities of authentic Afro-American culture.

For example, on one occasion I used a basket from the Sea Islands of South Carolina to demonstrate to a second grade class its West African traits of construction and form. And at an inner city school in Louisville, Ky., I brought order, and later serious questions, from an assembly of over 150 sixth graders by reading the toast, "Stackolee." In both instances, interest, self-pride, and learning took place. This bill will provide more such material for the textbook writers and school teachers.

More importantly, this bill will promote a broader appreciation of the folk artist and craftsman. Firstly, it will allow them the rare opportunity to perform before heterogeneous audiences. These performances will make their viewers and hearers aware of the viability and sophistication of Afro-American folk culture. Americans of all ethnic backgrounds will be less culturally deprived after hearing a bluesman sing and talk about his art, or watch a quiltmaker fashion a pattern, or a basketmaker weave a basket. Secondly, their honorariums will go a long way toward balancing out the sheet of past financial

injustices. And, thirdly, this governmental and academic recognition of the folk artist will provide many of them with a sense of accomplishment and worth which will last long after the honorariums have been spent.

Finally, H.R. 8770 will allow academicians of Afro-American culture the necessary options of collecting and analyzing black culture. This latter activity has been greatly neglected in past research. For example, many scholars have followed Robert Park and assumed that Afro-American culture is devoid of any African influence. This bill will encourage such recent research in the African retention tradition of Melville J. Herskovits as Daniel J. Crowley's search for African analogs in Afro-American folktales, Mary A. Twining's comparative study of basketmaking in Senegal and the Sea Islands of South Carolina, and John Vlach's structural study of the "shotgun" house in black communities of America, Haiti, and Nigeria.

Many past collectors have also been culturally blind to the cultural nuances of the narratives and songs that they collected. Some have been unable to detect and analyze the hostility and protest which is present in many genres of Afro-American folklore. This quaint school, which stems from the paternalism of Joel Chandler Harris, et al., will be thwarted by such needed and imaginative research as Gerald Davis' film analysis of the blues tradition, and Paulette Cross' incisive study of contemporary black jokelore. This high caliber of Afro-American folklore research is long overdue.

I only hope that my testimony has made each of you aware of the importance of H.R. 8770. Gentlemen, the passage of the American Folklore Preservation Act is long overdue.

I thank you.

Mr. NEDZI. I want to thank you very much for your support of this legislation.

Mr. Thompson.

Mr. THOMPSON. I have no comment except to say it is a splendid statement. I have been aware of the activities not only at the University of Indiana but of other newly formed studies, and I thoroughly agree there is now an economic crunch when—just as you say—the academic excellence has been arrived at. I hope with various Federal and State programs these centers can survive and preserve for us the tremendously important contributions to America of the blacks in America.

Thank you, sir.

Reverend WIGGINS. Thank you.

Mr. NEDZI. Thank you.

Our next witness is Col. Casimer I. Lenard, executive director, Polish American Congress, Washington, D.C.

I know you have had broad experience in the field of American folklife.

## STATEMENT OF COL. CASIMER I. LENARD, EXECUTIVE DIRECTOR, POLISH AMERICAN CONGRESS, WASHINGTON, D.C.

Mr. LENARD. Chairman Nedzi, distinguished members of the committee, I thank you for giving me the opportunity of appearing here today on behalf of H.R. 8770, the American Folklife Preservation Act.

I am the executive director of the Polish American Congress, PAC, an umbrella organization for millions of Americans of Polish descent.

In order to add orgznizational weight to our support of this bill, I think it is important to give a short description of the organization I represent since it does occupy a unique position in the history and life of the American ethnic groups. I am leaving the sociological and psychological aspects of ethnic organizations to others.

It is true I don't focus on folklore as such. I focus on the broad life of the Polish people in America.

The PAC was incorporated in 1944, in Buffalo, N.Y., where 5,000 delegates representing Polish American fraternal, civic, educational, business, and professional organizations, together with eminent prelates from the Roman Catholic and Polish National Catholic Churches agreed on a unified action on behalf of a free and independent Poland and for the betterment of Americans of Polish ancestry.

The PAC is composed of major organizations and individuals. There are over 3,000 organizations representing approximately 1 million members. Included are such fraternal insurance organizations as the Polish National Alliance, the Polish Roman Catholic Union, the Polish Woman's Alliance, the Polish Alma Mater, the Polish Falcons of America, the Alliance of Poles in America, the Polish National Union of America, and the Union of Poles in America. Professional organizations of doctors, dentists, lawyers, engineers, scientists, professors, such as the American Council of Polish Cultural Clubs, the Polish Institute of Arts and Sciences, the Polish American Historical Association, and the Polish Museum of America.

The Polish American Congress' purposes and objectives are spelled out in the preamble to its bylaws which state, among others, that the organization will—

> Concern itself with the welfare of Americans of Polish extraction in political, national, religious, social and economic matters with the view of encouraging the growth of their fraternal, professional, ideological, civic and other associations, by supporting and protecting their publications, schools and parishes, which teach the Polish language, history, and culture, and through general support of industry and trade in the United States conducted by persons of Polish extraction and to acquaint them with their rights, privileges and duties of American citizenship.

To facilitate its work for the betterment of the Polonia, the collective body of Americans of Polish ancestry, the Polish American Congress has established commissions on American affairs, culture and education, civic affairs, economics and management, and information and publications to improve the welfare of Americans of Polish origin through support of their schools, parishes, press and vocational objectives.

The Polish American Congress has, through many of its State divisions, offered scholarships to young Americans of Polish ancestry to encourage study in such fields as social work, history, arts and journalism. Emphasis has been placed on presenting the true image of Americans of Polish ancestry, and of Polonia to the pluralistic society of America.

H.R. 8770, introduced in the House by Congressman Nedzi, is legislation of the utmost interest to our people. The establishment of the American Folklife Center is a grand step in the direction of making knowledgeable and proud citizens. If we are to have future generations

take their places among the leaders of the United States, much must be done to make them fully aware of who they are and of all that has gone before. Through the study of history, literature, music, drama, language and general culture-folklife of their country of origin, these young people will be enriched and better equipped to be leaders.

It is important to note that the Polish American Community has always expressed and shown an interest in matters pertaining to the study and maintenance of their ethnic heritage. This was done mainly through primary and secondary private schools, the churches, and fraternal institutions. It is only in the last 15 or 20 years, that because of economic and social conditions, many of these centers of Polish ethnic education, that is parochial schools, have been disturbed and have not been able to pursue this course, this is why we strongly supported the ethnic heritage studies program. Representatives of our community testified at both House and Senate hearings.

The American Folklife Preservation Act reinforces our attempts to collect and preserve evidence of Polish and Polish American culture. It is meant to serve individuals and organizations. Our member organizations will have a great deal to gain once the American Folklife Center is established.

They will be able to share much of the information in their possession with the client groups of the center. They will be assured proper storage for their holdings and will be permitted to retrieve much more. They will be able to use not only their original holdings—but also add on to information already submitted by some of their own sister ethnic groups—and also by other religious, ethnic, racial, et cetera groups.

In order to further support our argument, I would like to note the differences in approach to ethnicity as it is understood in the United States and Canada.

In practice the United States is still an Anglo-Saxon, uniculture country, trying to force assimilation or the melting pot theory on all minority or "ethnic" groups.

Since 1971, Canada officially adopted a policy of multiculturalism, which means that no ethnocultural group has precedence over any other group. In order to carry out this enlightened policy a Ministry of Multiculturalism has been established. I believe that the members of this committee may find the attached copy of comments by Minister Stanley Haidasz, a Canadian of Polish descent, to be of interest.

In closing I make the following specific recommendations:

(a) I recommend that the number of trustees listed in section 4(2) be increased from 8 to at least 20.

The world's nationalities represented in the United States may be grouped according to geographic location, for example: Western Europe, Eastern Europe and the Soviet Union, Scandinavia, Mediterranean, Middle Eastern, Jewish, Arabic, African, Black-American, Near Eastern, Far Eastern, Southeast Asian, Polynesian, Micronesian, Melanesian, North American (including American Indian), Central America, Latin America, and Caribbean. These groupings may be further generally categorized.

I further recommend that the members of the Board provided for in this paragraph (1) be selected from each of the above enumerated

areas, or; (2) be selected proportionately according to the number of ethnics from these areas living in the United States (U.S. Census Bureau figures may be used).

In this way, no one from any particular ethnic group will exert undue influence on the materials procured, distributed, given, et cetera, by another ethnic, et cetera, group.

(b) Section 5 (2) and (3).

Materials, works, et cetera, should be accepted only upon proper review and verification as to their authenticity and should be labeled correctly as to their ethnic, religious, et cetera, origin.

Recommend that a review committee be established as part of the center to perform this function. This will insure that proper identification and credits will be accrued a given religious, ethnic, et cetera, group or individual. Mislabeling could cause serious problems and misunderstandings among groups.

(c) Provide for a continuing process of discussions and consultations between the center and all groups concerned in order to further develop and implement a multi-ethnic approach to its programs by forming an advisory council for the center, embracing at least 100 members from all over the United States; members to be representatives of the many ethnic, religious, et cetera, groups covering all regions of the United States.

This council would: Hold regional meetings and an annual meeting; encourage attendance and participation by other interested persons, that is besides members of the council, recognized experts in various fields, heads of major ethnic, religious, et cetera, groups organized in workshops covering vital areas of interest; develop resolutions expressing the will of the conference as essential tools in further formulation of policy and new programs.

The above recommendations would be safeguards that the center programs and their implementation are open to a great input by the society at large and diversified client groups, benefitting from the multi-ethnic approach.

I have not been asked to make this comment but my personal experience leads me to believe that our comments would apply to many of the ethnic groups, and certainly to the East European groups.

My organization expects to receive a number of written documents and suggestions from our member organizations and I ask for permission to forward these to the committee as soon as we can.

Mr. Chairman, thank you once more for the opportunity to appear and present these few remarks.

Mr. NEDZI. The subcommittee will be very pleased to have these documents and suggestions.

I note we are honored this morning by the presence of our great chairman of the Appropriations Committee, Congressman Mahon. It is always a pleasure. As you know he controls the purse strings. If this program is going to get anywhere at all, it is through his valuable assistance.

Mr. MAHON. My grandson, George Mahon Holt, who is a senior at Duke, told me about this hearing last night. I said I want to come by but I have been having a hearing myself which we just concluded.

George has worked—in fact he headed up a folk festival at Duke recently. I have been very much impressed with what has been done through the festival there and the festivals here at the Smithsonian have been wonderful.

As we approach the bicentennial year, I think it is very important that we take steps to assemble and preserve the great traditions of our country.

I have a copy of your bill here before me. I have not studied it in great detail but I am told by my grandson that this is a good bill. Of course I am impressed, and when I see who sponsored it, I am further impressed. So that is my speech. It is a pleasure to be with you.

Mr. NEDZI. Thank you, Mr. Chairman. We are going to do all in our power to authorize that great appropriations committee to give the folk studies program all the money they need.

Mr. MAHON. You will probably find me to be very sympathetic. I have an appointment at 11:30 with Dillon Ripley of the Smithsonian. Are our Smithsonian friends unfriendly toward this legislation? If so, what is wrong with them?

Mr. NEDZI. I don't think they are unfriendly to the legislation, Mr. Chairman. There is some question about their desire to serve as a member of the board but I think that that problem is not insurmountable and we don't anticipate any difficulties whatsoever.

The principle of the legislation is completely endorsed by the Smithsonian.

Mr. MAHON. The increased interest in our culture in recent years has been tremendous. I have been very much pleased with it. It would be unthinkable that 10 years ago even that we would be considering legislation like this. We have come a long way toward a greater appreciation of our culture. I applaud you, Mr. Chairman and members of the subcommittee, for your efforts in this connection.

I do have an appointment overdue with Mr. Ripley. I will tell him to get himself in shape to see you.

Mr. THOMPSON. I hope George Mahon Holt will leave with us his name, address, and telephone number. We might well see the student from a great university influencing a great and wonderful grandfather.

I think what the chairman meant when he expressed pleasure at the advancement of such things in the last 10 years is that we are emerging from a period where anyone who can read without moving his lips is suspect.

Mr. NEDZI. Colonel Lenard, is your statement you made the suggestion that a number of nationalities be specifically represented on the board. One of the problems outlined to us yesterday was finding individuals thoroughly experienced in the field of folklore to serve in these capacities. Some of the nationalities indicated are rather small groups where I think some difficulty might result in securing people who have had broad experience in the area. Does that difficulty occur to you, if indeed you consider it a difficulty?

Mr. LENARD. I have considered that particular point. I feel that as far as our community is concerned, there should be no problem. I know there are some smaller groups. However I do not think the size of the group is an indication of their intellectual capabilities. I feel if an honest effort is made, I think at least a touching of the base with these people will be tremendously important and who knows, maybe

you will uncover people in the smaller groups that have the capability and should be consulted.

Mr. NEDZI. I don't think there was any intent to derogate anybody's intellectual ability. It is a question of professionalism in the field. Indeed the Endowment for the Arts and Humanities has purloined an expert from the Library of Congress because of the problem in recruiting in this area.

Mr. LENARD. May I add a comment, sir. The reason I made that statement is that when we went through the ethnic heritage study program, perhaps we did not have qualified, capable people, but after 2 years of organizing and talking to various community groups, educational institutions—and to ethnic groups—we did come up with a number of people highly qualified who had reputations, but they were not associated openly with their own ethnic groups because they made their reputation as an expert elsewhere. If I may say it that way.

Mr. NEDZI. Mr. Thompson.

Mr. THOMPSON. Colonel, I thank you very much. To pursue that point I think of course the subcommittee will give serious consideration to any proposals that are made. I think you need not fear discrimination in any way, against any group. A board that large might possibly be unwieldly, but our experience with the endowments has been that they have formed advisory councils of great importance.

For instance, the music representative on the National Foundation on the Arts, the original one was the great violinist, Isaac Stern. He gathered around him a superb advisory committee with respect to music in all of its forms including jazz and the advisory committees which would be created as a result of the passage of this legislation would without question provide representation for scholars from the various ethnic or national groups to which you refer.

I thank you very much, sir.

Mr. NEDZI. Thank you, Colonel. We appreciate your coming.

Our next witness is going to be Mr. Walter Davis who is the educational director of the AFL–CIO, Washington, D.C.

I welcome you.

## STATEMENT OF WALTER G. DAVIS, DIRECTOR, DEPARTMENT OF EDUCATION, AMERICAN FEDERATION OF LABOR AND CONGRESS OF INDUSTRIAL ORGANIZATIONS

Mr. DAVIS. Thank you, Mr. Chairman. We are very happy indeed to participate in these hearings. The way I would like to proceed would be to read a very brief statement and then elaborate for a few minutes on those comments.

Mr. Chairman, my name is Walter G. Davis. I am the director of the Department of Education of the AFL–CIO. In addition to that, I serve as coordinator of the Folk Life Festival which has recently in the past few years conducted programs on the Mall and we were sort of in charge of the working American section of that program.

I am also the national coordinator for the AFL–CIO on the bicentennial effort. I imagine that is not in the text of my testimony, but it was omitted inadvertently.

With me this morning is Mr. Jack Golodner, executive secretary of the Council for Professional Employees. We appear on behalf of the Federation in support of H.R. 8770.

Our statement, Mr. Chairman, will be brief in comparison to the more well-documented presentations which the AFL–CIO customarily makes on other subjects. This should not be construed as any lessening of interest in the bill now before the subcommittee.

The Declaration of Findings and Purpose of H.R. 8770 eloquently coincides with our views on American folklife. We therefore see no compelling need to reiterate those fundamental points.

Our interest in this matter has accelerated over the past few years since we became a major participant in the annual Folklife Festival sponsored by the Smithsonian Institution on Capitol Mall.

Over the past 4 years, the working American section of the festival has uniquely brought together segments of American society in a kind of cultural exchange of heritages, regions, traditions, and experiences.

For the first time millions of people have had the opportunity to witness the contributions to our society of America's working men and women during the July 4 weekend on the Mall. It should be noted, Mr. Chairman, that nowhere in any national museum or similar institution has there been any official recognition of the American worker, his heritage or traditions.

So, we welcome the approach of this legislation for it deals with all the American people, the lifestyles of people of every sort and from every part of the Nation, in the past, the present and, hopefully, in the future.

Fortunately, labor historians have paid some attention to preserving the accounts of one of the most significant struggles in American history—the struggle of American workers from sweatshops to a full measure of dignity.

In addition, Mr. Chairman, because of our involvement with the Smithsonian, our sights have broadened to the extent of planning a major national effort commemorating our 200th birthday in 1976.

We are calling upon AFL–CIO organizations in each of the 50 States to engage in research projects which would reveal the folk-life history of our members and workers generally.

Without a center to preserve the product of this research, it will be lost to future generations who may benefit from the learning experience of what went before them and the values which are a part of America and which have given us our strength as a nation.

We think it entirely right and proper, indeed long overdue, that Congress establish an American Folklife Center to preserve the rich, folklife history of ordinary folks. It would be a significant tribute to the people of America and to future generations to come. We urge favorable actions on this bill.

To anticipate Congressman Thompson's questions about where we would like to have it, we have made a conscious decision to stay from that one. We just feel that as long as there is a center and as long as Congress acts and provides the nation with a place in which we can preserve these very important lifestyle documentations and so forth, that from that point of view, we will yield to the superior wisdom of the committee on that question.

A word about the bicentennial itself. I am very hopeful personally that out of our research and digging into the past of what went on within our own organization, way back into the past century and so forth, that there will be revealed a very significant body of information, because we are really going after it and our people around the country are quite enthusiastic about this. If you have seen any of the Working American exhibits on the Mall, you have seen the old ways in the New World concept. I think millions of Americans have passed through that over the last 4 years and I think the response we get has been excellent.

In addition, as you know, affiliated with AFL–CIO are the four A's which are the Performing Arts Union, Stage Artists Guild, American Guild of Variety Artists, American Federation of Radio and Television Artists, and Actors Equity. All of these people are working with us in helping us to develop our project vis-a-vis the Folk Life Festival this year and next year and also the bicentennial.

These are people who in fact work at perpetuating the mores of America and I think they live it.

Jack Golodner, here with me, has worked closely with them. I might add that two small unions that you do not hear much about but they are actively working around the country are the Hebrew Actors Union and the Italian Actors Union. They have put on many, many wonderful entertaining shows.

I brought one copy for you, Mr. Chairman, and I will have others available for the committee, of a song book developed by AFL–CIO. This is used in a number of our summer schools. We run 1-week summer institutes around the country at 34 universities. It is the desire of our members to maintain and perpetuate the songs that labor has sung back into the early days developed into this book.

Mr. NEDZI. I have a hunch Congressman Thompson and the chairman are familiar with some of these songs.

Mr. DAVIS. Songs for example that eventually become the trademark of the civil rights struggle of the 1950's and 1960's emanated in some instances at least through the working struggles of the early 1920's and 1930's. Songs like, "We Shall Not Be Moved." We were singing, "We Shall Overcome" back in the early 1930's. The mine workers' struggle of steel and all of these other organizations. It is a tremendously rich history and if you go to any of our summer schools and somebody has a guitar, you find before they start their learning experience they sing out of our song books. So I want to at least provide the committee with that because I think it gives some indication at least of the kinds of interest that we have.

We are also impressed obviously by the broad support given this bill. I do not recall even seeing the broad cross-section of the Congress getting together saying, "Let's go," and we don't have to discuss obviously where we go on appropriations because I think we have that confirmed already as a result of the appearance of the chairman.

One other item is this. The AFL–CIO has just established a labor study center here in the Washington area. This will be a labor college, the first of its kind, run and operated by the trade union movement in this country. It is an old European experience. For the first time in the United States, the labor movement itself will have its own facility. I say that because through that facility we will be having a lot of

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cultural programs along with our performing art unions and there has been grants made by the National Endowment of the Arts and Humanities to help us move in that direction.

I think that would also complement the research project that I mentioned earlier, connected with the Bicentennial.

I would like to—if my colleague would like to extend those remarks—give him time to do that, and answer any questions.

Mr. NEDZI. Mr. Davis, I want to thank you very much for providing us with this very valuable and interesting support for the bill. At the time I became involved in this project I did not contemplate the sequestering of any information that might be developed as a result of your efforts in regard to the Bicentennial. But I could see where the Library of Congress would serve as an appropriate repository and be a very valuable contribution to the history of this country.

Mr. Thompson, do you have any questions?

Mr. THOMPSON. Only to thank my old friend, Mr. Davis, and my old friend, Jack Golodner, for being here. Naturally the support of the AFL–CIO is terribly important and terribly much appreciated.

I have a copy of the songbook. I also have copies of a really imaginative set of records of the songs of the Railway Workers which, when listened to, carefully demonstrate, as Reverend Wiggins said earlier, the protest of their working conditions and explain in a most poignant way how they feel and how they work.

I thank you very much for your support. If we could get this much support for the repeal of section 14(b), we would be in great shape.

Mr. NEDZI. Gentlemen, thank you very much.

Our next witness is Dr. Barbara Kirshenblatt-Gimblett of the Folklore Center of the University of Pennsylvania.

Dr. Gimblett, you may proceed.

## STATEMENT OF BARBARA KIRSHENBLATT-GIMBLETT, ASSOCIATE PROFESSOR OF FOLKLORE AND FOLKLIFE, UNIVERSITY OF PENNSYLVANIA

Ms. KIRSHENBLATT-GIMBLETT. Mr. Chairman, it is a pleasure and an honor for me to be here today in support of H.R. 8770, the American Folklife Preservation Act. From my experiences in the classroom with students and in my research with the culture bearers themselves, I have seen how much we have to gain from a concerted, well-informed, and properly organized effort to preserve, understand, and celebrate our traditional cultural heritages. The American Folklife Preservation Act is designed to promote these ends. What follows are some of the experiences and reasons which have convinced me of the importance of this bill.

As a professional trained folklorist, I teach courses at the undergraduate and graduate levels at the University of Pennsylvania in Philadelphia. We offer a graduate program in folklore leading to the M.A. and Ph. D. degrees, and are beginning an undergraduate concentration. Student interest has been extraordinary.

My colleagues and I offer over 35 folklore courses which cover a multitude of cultures: Afro-American, Pennsylvania German, African, Russian, Jewish, and others; approaches to folklore analysis; and in

depth studies of special kinds of folklore materials: Folktale, song, and music, dance, proverbs, riddles, games, folk medicine, and religion, folk art, and material culture. We offer a seminar which focuses on the problems involved in studying the folklore of ethnic minorities and various courses in the methods of folklore research.

In addition, as a professional folklorist, I am engaged in research which deals with East European Jewish immigrants presently living in big cities, especially New York City. My work with them has included, first, tape-recorded interviews in which I ask them about the culture and folklore they remember from the old country: Poland, Russia, Lithuania, Ukraine, Romania, Hungary, et cetera. From this information I can reconstruct their culture at a distance, a culture that exists today only in their memories.

Second, I record and analyze the special immigrant culture which East European Jews developed here in the United States.

Third, I have had the exhilarating experience of doing research in ongoing Jewish communities which are ultratraditional, especially the Hasidim. To this day, they preserve folkways which have disappeared elsewhere. Their wedding jesters continue to beguile the bride and groom and honored guests with improvised rhymes. Traditional musicians continue to play the traditional dance tunes, and the men still display their great agility in wedding dances which involve difficult balancing of diverse objects on the forehead.

Furthermore, we have in the United States rare cultural opportunities to preserve, study, and celebrate traditional cultural heritages which exist in few, and, in many cases, no other places. For example, there are Old World cultures, or aspects of them, which are better preserved in America than in Europe. This is true of French, German, Icelandic, and, to a degree, British Isles folklore. Thus, in the past, great British scholars of the traditional ballad have sought out the old songs in Appalachia. The Cajun, Acadian, French Canadian, and Pennsylvania Germans are other excellent examples of this kind of "marginal survival" of archaic Old World traditions.

We are therefore in an excellent position to study these cultural treasures and the factors that contributed to their survival and vigor. In addition, there are cases where a culture was destroyed, either by war or by attrition as masses emigrated. In such cases, for example, European Jewry, the United States boasts the largest concentration of these people in the world.

In many cases, these cultures were not adequately studied, if at all, before the major upheavals and disasters wiped out their Old World communities. Therefore, we can pioneer in the preservation and documentation of these cultures. Thirdly, there are cases where a culture developed an expressive form and brought it to its pinnacle in the United States. For example, the Yiddish theater really blossomed and came of age in America, not in Europe, and the Yiddish theater was instrumental in the development of a large part of the Yiddish folksong corpus, folklorized theater songs. Fourthly, the diverse ethnic groups that make up our Nation have been exceedingly creative in developing ethnically distinct immigrant cultures here in America. This modern cultural contribution is worthy of study and appreciation in its own right.

The American Folklife Preservation Act is designed to tap all these resources, to take advantage of these unique opportunities, and

thereby to enrich the life of the Nation. The American Folklife Center will accomplish this by making available in a variety of ways and to all sectors of the Nation, these cultural treasures and the understandings we can reach by studying and appreciating, and celebrating them. This job is an enormous one and, to be successful, requires a coordinated, concerted, and well-informed effort. This function is far too complex and large in scale for any one individual to tackle, or for any existing institution as presently constituted to undertake, with the exception of the Library of Congress. That is why a Center for American Folklife is needed.

What are the implications of a concerted and organized effort to preserve and study our folklore heritage? Just recently I worked with a group of high school teachers who wanted to develop an interdisciplinary honors program in the humanities. They specifically requested the help of a folklorist. In our discussions, they repeatedly stressed that their students "had no sense of the past." Anything that happened more than 10 years ago was ancient history. There was also a problem with "immediacy," with motivating interest and genuine excitement in American history, which by the students' definitions, was "old."

When the students, who ranged in age from 13 to 16, were encouraged to identify their own folklore traditions, to consider those of other ethnic groups living in their neighborhoods, to explore the folklore of other periods in American history, and to talk to oldtimers in their community, their excitement, and intense pleasure in the whole enterprise convinced all of us that folklore has a very important role to play in educating our young, in creating for them that sense of their community and of their past.

But what about our senior citizens, these oldtimers who all too often spend their twilight years isolated, unwanted, unneeded, and from a folklorist's point of view, tragically wasted. In my research and that of many of my students, we depend on older persons whose memory of their childhood and adolescent years is astounding. They explain that they cannot remember what they ate for lunch that day, but they can tell you in precise detail what happened when they were 6 years old, which is what happens when you get old.

They are veritable "custodians of culture," and, in many cases, represent the last generation who can tell us firsthand what our folk cultural heritage was like in the Old World and in regions of America which have since undergone radical change. Normally, these people and their folklore riches would go unnoticed, for they are taken for granted by their families and communities. The attention and respect which we direct toward them by looking to them as experts on their culture and by valuing their traditions enough to want to preserve and study them, has, in many cases, graced their older years with the satisfaction that they still have a vital role to play, a role that insures some cultural continuity in times of traumatic change.

Furthermore, it is the communication between generations, the old and the young, that should be emphasized. With change proceeding as quickly as it does, our younger generation finds itself cut off from its past and deeply in need of continuity, a sense of roots, and the chance to participate in and share with others the cultural heritage that is their birthright. Therefore, I feel that the process of gathering, preserv

ing, studying, sharing and presenting our folk heritage is as important as the final results and that this process can only enhance the quality of life for all who participate.

In addition, I wish to stress that the field of folklore is a dynamic, growing discipline in which it is still possible to pioneer. The work of my colleagues and students is pointing to new and exciting directions for folklore research. Some folklorists are studying the role of folklife in the cognitive, linguistic and social development of children and collaborate with psychologists and linguists in team projects. Others have turned to our big cities for urban folklore. One student has studied how children in Brooklyn utilize city streets in their traditional games. Others have studied the folk speech and occupational lore of restaurant workers, labor unions, jazz musicians, and other groups. Among the student projects submitted by my undergraduates are studies of the role of the telephone in modern folklore communication and the mutual impact of folklore and the mass media.

Therefore, as a field, folklore is interdisciplinary and forging ahead in new directions. It is most appropriate that an American Folklife Center be formed at this time when folklore as a scholastic discipline is reaching its maturity and has so much of genuine intellectual value to offer the analysis and understanding of our cultural heritages.

I would like to add one last comment on an argument I know has had considerable debate yesterday and today. I want to stress the importance of a center for accomplishing these goals. That is in order to accomplish the kind of things that have been outlined we need a coherent, coordinated effort. This is an effort best accomplished by a center rather than by a granting agency.

Such a center could provide leadership and coordination which is informed and based on the evaluation and advice of the professional folklore community who is best able to decide on priority. To separate grant making from other functioning would be to cripple these arts and these functions should be combined and coordinated, and the best way to achieve this is through a center, and the most appropriate place for the center is the Library of Congress.

Thank you very much.

Mr. NEDZI. Thank you. You leave no room for questions. I would just like to underscore what I thought was a very interesting observation that you made in your statement. The fact that certain cultures are better preserved in the United States than they are in their countries of origin. That is quite obvious because of changes in Government and everything else.

Thank you for coming.

Mr. NEDZI. Our next witness is Mr. B. Eliot Wigginton, president of the Foxfire Fund, Inc., Rabun Gap, Ga.

**STATEMENT OF B. ELIOT WIGGINTON, PRESIDENT, THE FOXFIRE FUND, INC., RABUN GAP, GA., ACCOMPANIED BY ROY DICKERSON, MEMBER OF THE SENIOR CLASS AT RABUN GAP HIGH SCHOOL, RABUN GAP, GA.**

Mr. WIGGINTON. Mr. Chairman, we are deeply enthusiastic about this bill at Foxfire. If we were not we wouldn't have ridden all night on the train to get here for the honor of speaking before you.

Mr. NEDZI. Where do you find a train, incidentally?

Mr. WIGGINTON. The Southern Railroad goes on.

With your permission, I would like a few remarks by one of my high school students, Roy Dickerson, to form a part of my statement.

Mr. DICKERSON. I am Roy Dickerson, and I am a senior at Rabun Gap High School. I live there in the community which is mainly made up of the school and a post office. The school has about 230 students with grades 8 through 12 It is located in southern Appalachian Mountains.

My father is a construction worker, and my mother works in a pants factory. I have two older brothers who never went on to college and are now married and live and work in the country. I also have two younger sisters, one in high school, and the other in elementary school. There isn't a lot to do at home besides just get in your car and drive from the bottom of town to the Dairy Queen until you are about out of gas, and then you have to call it a night.

I have played basketball for the past 4 years and I worked on a magazine called Foxfire. Eight years ago when I was still in elementary school Mr. Wigginton came to the school. His goal was to try and teach English, but the kids weren't concerned and they didn't care anything about getting into writing, so he couldn't get through to them. They never cared about writing or even about the older people and things around them, so to reach their interest in writing and in their culture he started a magazine called Foxfire.

Later when I got to high school I heard my friends who were involved with the project talk about how much fun it was, and I have always admired my grandfather for the type of person he was and the way he lived, so I became involved in the magazine.

The kids on the project tape all the interviews, transcribe the tapes, take the pictures, print pictures, write articles, do layout, handle circulation, answer letters, stock stores in the area with magazines and do everything required in putting a magazine together.

For myself, all the people I have interviewed and talked with have become a lot closer to me, not only as someone to interview but as a human being you can communicate with. One in particular has been Aunt Arie who has really given us a lot of good information and been a true friend to all of us. She is 88 years old. Up until recently she lived all by herself in a log cabin. Her only source of heat was a fireplace. She drew her water from a well and canned her food. She worked her own garden and didn't have any indoor plumbing. Her bathroom was an outhouse. Now she isn't doing very well and she is in a hospital, but at least we have shared some good times with her and we have all that information from her written down.

Another important person was John Conley, who was a blacksmith, and the last one in our community. He showed us what was involved in his line of work and was always willing to talk with us. He was real kind and patient. He told us the story of a wagon wheel and how he remade the whole thing just to fix a little imperfection, because that was the kind of person he was. He wouldn't let any of his work go if it wasn't perfect. He died a month ago, but I am really glad we got down the things he shared with us.

Now we have an organization that brings in a quarter of a million dollars a year. Doubleday published our first two books which are collections of our magazine articles and they sold over a million copies.

They have both been on the New York Times bestseller list, and both of them have been selections for the Book of the Month Club.

The third book goes to Doubleday at the end of the summer and I will have a couple of my articles in this book. We have bought 50 acres of land and a bunch of old log buildings which we will be moving and setting up. We have already completed a grist mill and a dog house.

I have been hired full time for the summer to help with the reconstruction project and the money I make will be used for my college expenses next fall. My girl friend has also been hired for the summer to help put the third book together and she will be going to the same college I am entering.

We have a group of kids which are investigating social conflicts in the community such as land development. We are also helping start projects just like ours with other kids across the country. So far kids from our community have spent summers helping other kids and teachers in Haiti, Jamaica, Maine, New Mexico, Montana, South Carolina, and Mississippi.

I don't know if you guys can understand how it feels to be 17 years old and be involved with a project which has had some of your own writing in a best selling book and to be involved in a reconstruction project which will cost over $100,000 and is going to be our gift to Rabun County to show our thanks for their patience and understanding with us, and be guaranteed college admission, and also be able to come to things like this. But I can tell you as a high school student that for me and a lot of my friends it really has been a meaningful and special experience.

Mr. NEDZI. That is the most impressive testimony we have had. We appreciate it.

Mr. Wigginton, how do you see this bill as assisting what you are trying to do?

Mr. WIGGINTON. I have a short statement of my own which perhaps will answer that.

I fell into folklore by accident. I am not a scholar nor a professional. I never took a course in folklore or journalism in my life. But I saw through the examination of a community and its customs a way to motivate, inspire, and educate in a way nothing else could.

I saw Bit, Kay, and Phyllis Carver go from kids ashamed of their father, who was a moonshiner, and ashamed of their mother, who was a maid in a State park, move to a feeling of pride about those parents and the sacrifices they made to keep a family of 11 children fed and housed and clothed.

I watched Barbara Taylor grow and blossom through her work with us. Barbara is a girl who caught a lot of criticism for constantly wearing blue jeans until it was found out that her mother still washed their clothes in an iron pot and still does, and a dress made of today's fabrics would have disintegrated under that kind of punishment.

Barbara could not write. She hated school. She almost dropped out in the 10th grade, and then she got into Foxfire, and in her senior year she sold an article to Seventeen magazine for $400. When the check came in she cashed it and for days afterwards carried four $100 bills around in her jean pockets. She would go through the lunch line at school and give the lady a $100 bill for a 4-cent carton of milk.

I have watched the kids become more sensitive to others, sensitive to the point where they stayed at Aunt Arie's house when she was sick or lonely; sensitive to the point where when we had a board of director's meeting recently the kids scoured the county to find examples of local crafts and to find flowers to fill the hotel rooms.

I have watched my kids who come from families with racial stereotypes work with black kids from Haiti and Jamaica in productive meaningful relationships.

I have watched Roy Dickerson grow from a 10th grade punk into a young man who I feel sure is going to be a credit to our country. But I know some things about our history that Roy does not.

I was there and Roy was not during the years when we fought and scratched for funds. Years when every subscription dollar we received went to paying for the current issue, and in order to bring the following issue out we had to go and sell more subscriptions.

I remember flying into Washington in 1967 and ferreting out Ralph Rinzler, who found us a used tape recorder. I do not know if you can imagine what a tremendous contribution that was to our project at that time. Ralph sent me to Joe Hickerson in the Library of Congress who made me realize for the first time that we were part of something bigger, and then Ralph and Joe got together and got us a grant of $500 from the Newport Folk Foundation. And how even though they could not give much they gave what they could because they cared, and how much that meant to us, that kept us alive.

But I also remember how many fine contacts died before we got to them, and how many kids I missed just because I could not get the money.

Then I remember that fateful day on another trip to Washington 3 years later—do you know what that is like, spending 3 weeks of your time going from door to door begging, trying to find someone sympathetic—when I walked in to the National Endowment for the Humanities and met Herb MacArthur, who was the Education Director, and how he made us think big, and he shepherded through for us two $10,000 grants that propelled us into what we are today.

I remember how he cared about little people, nonprofessionals like us. How he made us believe that we could contribute too, just like the scholars.

I remember how grateful we were and are to that organization, but then I remember how a new man was appointed at the National Endowment for the Humanities and Herb was fired and his position was taken over by a man who vowed to return the National Endowment to the Humanities to professionals and academicians. And now I find out through this document—[indicating]—that the National Endowment is using us as an example in support of the fact that they support folklore. That bothers me because I wonder how many other Foxfires they have helped start.

I served on four of their grant award panels during Herb's reign, and I know that organization wants uniqueness. Foxfire is not unique anymore, but still there are hundreds and hundreds of kids like Roy who could be benefited. We cannot be in the hands of a foundation that changes directors and emphasis constantly.

This bill has to have stability. Folklore has to have stability. People that care about little folk. People who look not necessarily for financial return or academic return but for human return.

Folklore deserves that consideration. It deserves the best we can give it. It deserves to be under the shelter of a stable organization like the Library of Congress who are sympathetic to and care about little folks like us.

Folklore deserves it because it has the power to blast the stereotypes. The current Appalachian stereotype is one of an ignorant shiftless hick with flies buzzing around his head, siting on the porch of his shanty with a jug of moonshine liquor beside him. It is a stereotype fostered by the media and most recently by films like "Deliverance," which would have you believe that Roy and his father and people like them who live in the mountains are rapists and sodomists. And holding those stereotypes allows us to do things to people and not feel guilty about it.

Folklore can help make us more human. Folklore deserves our attention because it can give kids a feeling of worth, competence and pride, and it deserves our support unselfishly because folklore gives so unselfishly to us.

It gives like the grandparent who loves us and gives to us and is never missed until he is gone, and it is too late. Gone, leaving a hole in the dikes of our lives that our TV sets are powerless to fill.

Foxfire projects are springing up all over this country, thank goodness. Essentially they are similar. A fact that will bore groups like the National Endowment for the Humanities but will thrill the Library of Congress. And I could not be more pleased that it is happening, and that this bill will help it happen, because through this bill and through folklore we can get to the point in this country where we can celebrate with our kids those things that we love, those things that make us human, those things that make up the infinite variety of the phases of man.

Mr. NEDZI. I can only say, Mr. Wiggington, and Mr. Dickerson, that your eloquent testimony speaks for itself and very truly there is no room for questions at this point.

I want to thank you very much and compliment you on your sharpness in finding a train that comes to Washington.

Thank you so much.

Our next witness is David Whisnant, Wood Design Studio, Durham, N.C.

## STATEMENT OF DAVID WHISNANT, WOOD DESIGN STUDIO, DURHAM, N.C.

Mr. WHISNANT. I would like to say, before I begin my statement, that I have at various times been a woodcraftsman, and it was in that capacity I was originally asked to testify. But I am also a writer, a scholar, and I am testifying in that capacity today.

For the past 5 years my research and writing have focused on cultural problems associated with economic and political development in the Appalachian region of which I am a native. Intellectually, I am especially interested in the dynamics of interaction between majority and minority cultural groups. Personally, I am committed to supporting every reasonable effort to insure that the rich cultural heritage of the Appalachian region will survive for the sustenance of those whose values and lifestyles it primarily expresses, that it will flourish as a source of regional cohesion and revitalization, and

make a maximum contribution to redirecting aspects of our national life.

Among the many compelling arguments which come to mind as bases for supporting the American Folklife Preservation Act one seems to me particularly urgent: the function of folklore in defining and sustaining individual, group, and regional identity. Let me explain briefly why I think such a function is worthy of our attention.

I begin at the level of the individual citizen. Because identity—which the clinician Erik Erikson has defined as "an invigorating sense of continuity"—is an essential basis of self-respect, self-confidence, initiative, and personal growth, every individual has a high stake in its development. But identity is also crucial for effective education, rewarding work, and thoughtful participation in the community and the larger political process. Thus the stakes for society are also high.

Indeed, at a time when the anonymity, rootlessness and value confusion of mass culture seem to be increasing without bound, it can be said without exaggeration that our survival as a nation depends in part upon our developing citizens who have strong, unique, and cherished identities.

But what is the connection between identity and folklife? Our national fixation on individualism entices us to believe that identity is something innate and mysterious. You have it or you do not; it is strong and resilient, or weak and fragile. But there is little evidence that that is the case. Erikson and others have concluded that identity formation is "a process 'located' in the core of the individual and yet also in the core of his communal culture, a process which establishes, in fact, the identity of these two identities." Thus identity formed in isolation from one's cultural base, or in the context of a minority cultural base that is devalued or deprecated by the majority, it likely to be warped or truncated. The important point in relation to the Folklife Preservation Act is that Erikson's statement about identity and communal culture to an extent merely reaffirms the experience and wisdom of hundreds of generations of people from innumerable cultures who have known that identity is founded in part upon the reliable transmission of cherished folkways and folk traditions—that is, of the communal culture of which Erikson speaks.

With appropriate qualification, the argument I have made about folklife and the identity of individuals can be extended to groups and regions as well. In fact, it is one of the happier accidents of our history that for a large portion of our citizens, the cultural base or "communal culture" which is so inseparable from individual identity is primarily a group or region, which is concrete, rather than the larger nation, which tends toward being a political or ideological abstraction. Thus if the individual has a stake in his own identity, the nation has a stake in the identities of both individuals and regions. As individual identity finds roots in ethnic group or region, so the nation can and should find identity in the pluralistic aggregation of such groups and regions.

There is a conceit abroad that as a Nation we have always encouraged and found strength in our diversity. We have even inscribed a motto to this effect on our currency. That diversity has been our

good fortune is undeniable, but any contention that encouraging and preserving diversity has been our policy is insupportable on the basis of the historical evidence. We have in fact been too sure that the melting pot was an acceptable model of cultural interaction, and that cultural diversity would somehow magically maintain itself. In retrospect, perhaps it is not too dramatic to suggest that in our naivete we have come perilously close to reaping the whirlwind.

The problem we face as a Nation, then, is belatedly to identify those cultural traditions, whether regional or ethnic, which still have a wealth of strength and direction to contribute at every level of our individual and national life.

But where are such traditions, and what is it that they have to contribute? My colleagues will address themselves to a variety of traditions, including those of our cities and industiral areas; I will confine myself to the one I know best, which is my own.

The folk culture of the Appalachian region is and long has been one of the richest and most dynamic in the United States. No other region, it seems to me, has a wealth of ballad, song, story, dance, custom, folk speech, and craft comparable to that found in what used to be called the Southern Highlands. My own home county in western North Carolina has for 40 years been the scene of a folk festival staged by the great amateur collector and self-taught folklorist Bascom Lamar Lunsford, who drew his performers from a relatively small but culturally rich area. Had there been other Lunsfords, his festival could have been duplicated many times in other areas, from the hills of north Georgia to eastern Kentucky and Tennessee to northern West Virginia to the Shenandoah Valley of Virginia.

Since long before Cecil Sharp collected and published his English Folk Songs of the Southern Appalachians, that area has produced not only a startlingly rich material culture, but also an unbroken stream of dynamic folk musicians: Roscoe Holcombe, Dock Boos, the Ritchie Family, the Carter Family, Frank Proffitt, Doc Watson, Sarah Gunning, Hazel Dickens, and countless others.

As a native of the Appalachian region, it pleases me to report that at present people in the mountains are making a conscious, if largely unaided, effort to recover and preserve some of their rich cultural heritage. They rightly perceive that that heritage is threatened by a majority culture which prefers the degrading stereotypes marketed nightly by the networks through "Hee-Haw" and "The Beverly Hillbillies," and by the newspapers through the ubiquitous Li'l Abner. To be denied cultural identity is to lose self, and to recover one is a harbinger of the eventual recovery of the other. That fact has been attested to over and over again by virtually every minority cultural group in the country.

As a citizen of the United States, however, it embarrasses me to have to say that folk culture has survived in the Appalachian region, not because of national policy, but in spite of it. One searches our history in vain for evidence of significant national recognition of and commitment to that rich cultural resource. This fact, corroborated by the experience of many other cultural groups within our boundaries, makes the United States virtually unique among the nations of the world.

For generations, other nations have recognized folk culture for what it is: not a nonessential frill, but a vital and priceless national resource,

toward the recognition and continued vigor of which it is essential to shape national policy. The experience of those nations, perhaps especially of the Scandinavian countries, demonstrates that contrary to popular belief, the eradication of folk culture is neither inevitable nor the result of mysterious, uncontrollable forces. It is the result of conscious choice among alternatives.

Ironically, during the first two decades of this century, a number of individuals from the Appalachian region toured the Scandinavian countries, studying museums, government agencies, folk communities, and especially the so-called folk high schools. Structures, programs, and institutions differed, of course, from place to place. But on one point there was wide agreement: a broad-based commitment had been made to guaranteeing the viability of at least some forms of folklife, and to insuring the widest possible range of life choices for every citizen.

In her book "The Danish Folk Schools, 1928," Olive Dame Campbell related that a peasant farmer, who in ploughing his field "turned up a bit of chariot wheel and a fragment of gold and silver ornament," sent word to the national museum and stood guard over the treasure all night. The probability of our farmers' ploughing up chariot wheels has always been negligible, but the relentless ploughing-under of our priceless folk traditions has never abated. In the Scandinavian countries, however, there seemed to be a general recognition of the intrinsic worth of folklife and its function in sustaining cherished personal and national identity.

Convinced that selected aspects of the Scandinavian experience might be adapted and applied in Appalachia, the travelers returned and undertook some experiments. But within about two decades, the effort had largely ended, and it is difficult indeed to see permanent or broad-scale results. Why did it end, and why were the results limited?

A full answer to either question would carry me far beyond the limits of my allotted time. But of one thing I am reasonably sure: the dynamic of such experiments would have been vastly different had it occurred in the context of a national commitment to maintaining the viability of the styles of life that had been chosen by millions of American citizens. Instead, national policy was set against such a commitment.

No one knows, of course, what the recent history of the Appalachian region would have been if we had had a more enlightened policy concerning folklife, or had been more intelligent in adapting the experience of other nations. We cannot undo the mistakes we have already made; the sacred burying ground of the Cherokee on the Little Tennessee will soon be under water. But we can guarantee that the passage of yet another half-century will not further compound our historical errors. The question, after all, is not whether we shall have a policy. As in so many other areas of our national life, the very absence of policy is itself policy. And policy by default is the poorest available variety.

I am aware that in urging you to give favorable consideration to the American Folklife Preservation Act, and in concentrating on the largely rural culture I know best, I run the risk of implying inadvertently that you should do so out of a spirit of noblesse, or because we urban dwellers want to assure ourselves a continuing supply of quaint entertainment, picturesque scenery, and purchaseable artifacts. Those are of course the worst possible reasons for supporting the act.

It is essential that we recognize, on the contrary, that our commitment is necessary because in the name of human dignity and under the implicit and explicit guarantees of the U.S. Constitution, there is no justification for doing otherwise. In simple truth, it is the inalienable right of citizens of the United States to retain their folkways, and to transmit them to their children if they choose. In that choice, they have every reason to expect the support of their elected representatives, the sanction and protection of public policy, and a reasonable and just expenditure of public funds.

Mr. NEDZI. Thank you, Mr. Whisnant. You make your point very effectively and dramatically.

I want to thank you for taking the time to come before the subcommittee this afternoon.

Mr. NEDZI. Our final witness is Dr. Sharon Leigh Clark, professor in the dance department of George Washington University.

## STATEMENT OF SHARON LEIGH CLARK, PROFESSOR, DANCE DEPARTMENT, GEORGE WASHINGTON UNIVERSITY

Ms. CLARK. I am Dr. Sharon Leigh Clark. My home is in Maine, and I am a dance anthropologist with a Ph. D. from New York University.

I thought I might begin my testimony today with a bit of background on just what a dance anthropolgist is and why the passage of the American Folklife Preservation Act is important to our discipline. In recent years it has become increasingly evident that patterns of nonverbal behavior can be as eloquent and clear a means for conveying attitudes and values as may be the spoken or written word. A number of social scientists have begun to turn their attentions to the study of social communications processes.

One of the methods available for the study of such nonverbal behaviors is the medium of dance. Judith Lynne Hanna, a major dance anthropologist, states:

> Dance, conventionally conceived, is a visually perceived ephemeral plastic art in motion. But from another perspective, dance is human behavior composed of purposefully, rhythmically, and culturally patterned sequences of nonverbal body movement and gesture which elaborate what, for the society involved, are ordinary motor activities—as such expression, dance is shaped by the values, attitudes, and beliefs of the people who comprise its "host" society.

While this definition of dance anthropology may sound formidably academic, what this approach does allow is that dance, taken as a whole, may be a viable instrument with which to study and learn about people through the movement patterns they value enough to repeat frequently.

In my specific instance, while my colleagues at New York University were doing their field work in such romantic and diverse locations as Borneo and the parishes of Louisiana, I was spending my nights in the hangouts of the rock world, Electric Circus, Filmore East, and other less distinguished or infamous places. Instead of dealing with a small, exotic culture on some faraway island, I was looking at three huge subcultural groups in contemporary America; black, women, and youth.

My study traced social dance forms from 1910, when African derived movements began to enter the mainstream of American social dancing patterns, through 1970, the twist and rock dance era.

It was the conclusion of my study, that for the three subcultures treated, black, women, and youth, there was a need for or a movement toward emancipation or change, a redirection of the previously assigned societal roles, as it were. During the period of my study, there was, for these subcultures, often no direct access to the agents of social change nor was there the possibility of explicit verbal articulation concerning needs that were felt. The medium of social dance was one avenue which permitted the transmission of this message.

Thus, did I seek to indicate that concurrent with or component to changes in styles of social dance have been oscillations in the attitudes toward the ascriptive roles of black, women, and youth. This phenomenon has, in turn, reflected in behavior toward, in attention being directed to, and eventually in legislation about these three subcultures.

Increasing in the United States, we have become aware that we are not the proverbial melting pot. We are rather the stew pot, with all sharing the flavoring and juice of the whole stew, but with potatoes distinguishable from carrots, and onions separate from okra. Increasingly, too, we are becoming more and more aware that part of the strength and dynamic quality of American society is grounded in the difference, influences, and subsequent acculturations between and among our many subcultural groups.

Without any formal training, you are able to see and distinguish different cultural styles of movement, on the street, in classrooms, in this very room. The dance anthropologist merely extends this vision in the breadth and depth of her training, and in the application and presentation of her results. And, by making others aware of her findings, she can engender appreciation and respect for differences rather than hostility, misunderstanding, and, ultimately and unfortunately, violence.

Of what interest, then, is the passage of the proposed American Folklife Preservation Act to dance anthropologists. In my opinion, there is one major philosophical reason and two subsequent functions which are of vital importance. The major philosophical reason is very simple. To date, there is no single institution of national stature, public, quasi-public, or private, which has as its central philosophy interest in the rich and diverse, fascinating and fertile study and collection of the artifacts of the American folk artist.

This is not to indicate that there are not groups and institutions, foundations, and just plain individuals who are not and have not been connoisseurs, cultivators, and collectors of folk art forms. It is rather to encourage and compliment these interested souls and in essence, provide through this proposed institution, what I see as one of the two major functions: (1) a central clearinghouse and repository for a broad variety of relevant and related artifacts that currently have no natural home; (2) to encourage, organize, direct, and assist research in the preservation of folk life and folk art.

In the specific terms of the dance anthropologist, this would, for example, enable a researcher to study dancers in the indigenous settings. From a Greek-American group in Buffalo who took an ancient

threshing floor movement pattern and "redid" it to fit the movie score of Never on Sunday, to the recording of the delicate Deer Dance who helps to celebrate the Yaqui Easter in Tucson, Ariz.; from Puerto Rican youth "moving, man" in Spanish Harlem to the dancing celebration of an Italian wedding in Chicago; from the "cool" moves emanating from Los Angeles each Saturday afternoon as Soul Train is televised, to the celebration of Bobby Burns birthday with Scots dance in Corning, N.Y.; each of these examples, and about six 600-fold more, give some indication of the fabulous movement diversity and heritage of this culture. These events have great worth, yet are ephemeral. Before all vestiges and traces of these movement events disappear into a media oriented middle way, it is vital and essential that we both collect and celebrate our differences . . . and our sames.

In closing, I might mention that only a very short distance from here, that is, at the bottom of the hill, at the National Gallery of Art, there opened on Sunday last (May 5, 1974), African Art in Motion. This particular show is simply super fabulous and all those wild adjectives. It is calculated to warm the heart of a dance anthropologist, and very frankly, is but one example of the kind of emphasis and presentation I would hope the passage of the American Folklife Preservation Act would not only encourage, but would revel in! This unique exhibit, organized by Robert Ferris Thompson of Yale University, marks a high point in the presentation of works of sub-Sahara Africa. For, while a literate tradition of sorts exists among some civilizations, for the most part, the intricate and extremely sophisticated system of ethics, morals, law, politics and history, to say nothing of language, religion, and social organization, is mainly in "lived and danced arts."

Even in the most literate of civilizations, we sometimes find ourselves placing more trust and emphasis in a nonverbal understanding of what is going on, than in the most glowing of rhetoric.

We Americans, as a people, have always, eventually, been able to find a place or way to honor all facets of our culture. However, recognizing and honoring our folk artists has often been last or at the bottom of the list of priorities. The folk artists and artifacts of a culture are its living museum, its breathing libraries. Passage of the American Folklife Preservation Act is a more than appropriate way to begin to celebrate nearly 200 years of a unique experiment in society and in Government.

Mr. NEDZI. Thank you, Dr. Clark. Thank you for the fascinating testimony in support of this legislation. We deeply appreciate your taking the time to be with us and I am pleased you could finally make it.

The Chair will announce that as soon as we file all the testimony that has been presented to us as well as the statements that have been presented for the record, it is anticipated that a markup session on the legislation will be held by the subcommittee and it will be in the very near future.

Given the enormous number of cosponsors I cannot help but be optimistic about the bill's prospects.

The subcommittee will stand adjourned until further call of the Chair.

[Whereupon, at 1 p.m., the subcommittee adjourned, to reconvene subject to call of the Chair.]

STATEMENT OF HON. FRANK ANNUNZIO

Mr. Chairman, we live in a time in which the whole pattern of America life is undergoing considerable change. One might say, in fact, that the promise of American pluralism is at last coming into its own. A year or two ago, the best-selling volume entitled "The Rise of the Unmeltable Ethnics" focused on the passing of the 19th century "melting-pot" ideal of American society, an ideal which sought to blur the distinctiveness and identity of every group, reducing everyone to a kind of "least-common-denominator." In its place, we see an emerging diversity in which the whole "melting-pot" image has been replaced by that of a tapestry or symphony, an image which recognizes and even accentuates the special character of each part.

There are many great and inspiring moments that America will always hold precious—our rich ethnic and cultural heritage of crafts, folk art, music and dance. They have been forged by the distinctive individual spirit that has helped to give birth to the greatness of our country.

But we must do more than just appreciate the wealth of crafts, arts and traditions that embroiders the tapestry of our society. We must do all we can to preserve and protect these expressions.

The American Folklife Center legislation that I sponsored least session addresses itself specifically to these dilemmas of preservation. This bill would mandate a national policy to retain, support, revitalize and disseminate American folklife traditions and arts.

The American Folklife Center would be located in the Library of Congress, already an abounding treasury for so many of our important documents and examples of historical heritage. The artistic efforts of a country speaks of a different kind of heritage; it relates the moods, the labors of pain and the labors of love that sing the human and [illegible]al side of a nation's story.

The proposed folklife center would be authorized to make contracts, grants, loans and scholarships to individuals for the promotion of research, scholarship and training in American folklife. It would be responsible for the organization and production of live performances, festivals, exhibits, and workshops illustrating our diverse heritage. The bountiful archives that could be created would house all kinds of creative works, objects, materials, artifacts, as well as audio and visual records which could be loaned to museums, educational institutions and other individuals and organizations or released for broadcast over radio and television.

This would also be an outstanding opportunity to create exhibitions to display our diversity of creativity—and freedom—around the world to other people far more effectively than the printed word could ever do. A nation's artistic efforts speaks untold volumes about its people and their lives. These are unspoken volumes we must never lose, for our own sake.

In recent years educators and textbook writers have given greater attention to the treatment of minority groups in our textbooks, but we still have very far to go toward teaching our young people about the positive and tangible contributions of ethnic groups to American culture and experience. There is a great and urgent need for more research and scholarship, for teaching and resource materials, for more demonstrations and festivals of folk arts and crafts, and for means of preserving arts, crafts, and traditions which might otherwise be lost.

In a time like the present, when unpredictable events have led to widespread questioning and even cynicism about who and what America really is, we must use all our resources to strengthen our National ethics. Our spiritual and ethical resources are among our most personal and revered expressions, statements that are pure and untainted by any kind of compromises or modern "shortcut."

Mr. Chairman, I urge the Members of the Subcommittee to support the creation of an American Folklife Center. It stands for a freedom of beauty and creation that we must always remember—the human side of our great heritage.

STATEMENT OF HON. JOHN A. BLATNIK

Mr. Chairman, I thank you for this opportunity to speak in favor of H.R. 12106, the American Folklife Preservation Act, and offer a few comments on the need for this legislation.

For too long this country has accepted the notion that to have pride in one's heritage, to enjoy the costumes, foods, and folkway's of one's ancestors, and to actively seek to preserve these ethnic traditions was somehow "un-American." The prevailing ethic for most of our history has been that a person leaves his or

her family, life and heritage at Ellis Island. But the truth is that not everyone came through Ellis Island and that this nation has always been a pluralistic society. It is this pluralism, and its attendant cultural diversity, which has given our nation the unique texture and depth that is the United States.

We in Minnesota, with one of the most varied ethnic populations in the United States, fully appreciate the need to keep alive the Slavic, Scandinavian, Finnish, Jewish, Indian, Black and other cultural traditions of our forefathers. We recognize that this country would lose a great deal were these folkways forgotten.

I am proud that an Annual Folk-Festival in Duluth, Minnesota boasts representatives from over 20 ethnic groups who not only display their arts and crafts, but also perform their traditional dances and songs. This community celebration attracts upwards of 18,000 spectators each year and draws from all age, ethnic and racial groups in the community.

In other parts of Northern Minnesota we have an All-Slav Day, a Columbus Day celebration, Finnish-American gatherings, and an American-Yugoslav convention, to mention just a few of the events that bring together members of different ethnic communities to share their richly diverse folkways and customs. The Indian dance contests held in Northern Minnesota and Wisconsin have become favorite summertime activities for all the people of the area and they guarantee that the songs, dress, and dances of the Minnesota Indians will not be forgotten. Minnesota also supports several ethnic newspapers and a strong organization to promote the understanding of the role of ethnicity in American life, known as the Minnesota Project on Ethnic America. These are signs, I believe, that despite the homogenizing effect of mass culture ethnic traditions have persisted and continue to serve important functions in our society.

From another perspective, the American Folklife Preservation Act is a bill whose time has come. We are in the midst of a "renaissance of ethnic history." Evidence of this can be seen in the popularity of movies depicting ethnic history such as "The Immigrants" and "Sounder." There is hardly a major university that does not have a department devoted to the study of ethnic history, Black history, or Indian history and some, like the University of Minnesota, have established Archives to collect documents that trace the history of immigrants and support the further study of various ethnic groups. I am pleased that there are graduate students at the University of Minnesota doing their thesis on the life and influence of major immigrant groups in Minnesota. This renewed interest in ethnic history will surely further understanding and respect among the people of this country.

These activities demonstrate conclusively that interest in folklife and folk history is strong in Minnesota and the entire nation. This interest must then be compared to the apparent interest that the National Endowment for the Arts has in preserving the arts and crafts, values and beliefs of this nation's various ethnic groups. Despite the fact that the Endowment is the central Federal Agency supporting arts and crafts, of the $35 million the Endowment has spent since its creation in 1965, only $141,000, or .5% of its budget, has gone to supporting folk life and folk culture. The vast majority of their funds have been devoted to "raising" the tastes of Americans by presenting a steady diet of "fine" art. To do this at the expense of the diverse folk cultures that exist in this country is to sentence ourselves to the bland broth of a mass culture soup.

My bill, the American Folklife Preservation Act would state that the cultural diversity found in the United States has been, and continues to be, a source of strength and richness and that preserving this diversity is a legitimate concern not only of local governments, but of the Federal government as well.

H.R. 12106 can further these goals in 3 very important ways. First, by making contracts, grants, loans and scholarships available for the promotion of research in folklife. Second, by making money available to finance the organization and production of live performances, exhibits and festivals, presenting aspects of folk life or folk culture; and third, by establishing and maintaining within the Library of Congress an archive of all kinds of creative, scholarly, and historical material documenting the history and ways of ethnic groups in the United States. These programs would not only encourage greater research and study of folk life, but they would also provide a "living history" of our past and guarantee that the history and contributions of America's many ethnic groups are not lost for future generations.

With the modest expenditures anticipated for the Folklife Center, it has the potential for promoting a new pluralism in which the contributions of each ethnic

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thread to a rich national tapestry is acknowledged and celebrated instead of being hidden under a dull grey blanket of conformity.

I urge you to give it your full, careful and thoughtful consideration.

Thank you.

STATEMENT OF HON. LINDY (MRS. HALE) BOGGS

THE NEED FOR AN AMERICAN FOLKLIFE CENTER

The story of jazz is a unique chapter in the history of America. The recent revival of such music has indicated that it is not a dead chapter, but a living, growing, vibrant one that has captured the interest of people throughout the world.

It wasn't long ago, however, that the memories of our Nation's historic "Jazz Age" were just that—few artifacts, museums or memorabilia remained to promote what was once a culturally rich period of our history.

Recently, more and more people have become increasingly involved in jazz, not only with the sound, but the history as well. Stimulated by this new surge of interest, jazz music finally began to receive the recognition it so rightly deserved. Early recordings of jazz musicians were revived, histories about the music and men who made it famous were compiled, and museums and study centers were founded to preserve and record the vitality of this expressive art form.

Now that these initial steps have been taken, it has become even more important to intensify efforts so that jazz preservation will evolve with the music, keeping time with the beat of development, while logging and recording its history as it happens—and equally important, disseminating it to listeners and participants throughout the country.

While New Orleans has been named the Birthplace of Jazz, the spirit of the music has by no means been confined to that City. Travelling up the Mississippi River, then reaching out to all parts of the country—and the world—it has become an international language, an ambassador of good will and universal understanding. Surely, such an important art form needs to be preserved and encouraged, and I believe the proper way to support such an American tradition is by establishing a national Folklife Center.

In addition to its function of elevating the respect and dignity of jazz, while also memorializing these profound contributions made by Black Americans to our culture, a Folklife Center would act as an effective means of disseminating information. By making available material for exhibitions and classroom use, the Center would be an impetus for stimulating a nationwide interest in jazz, as well as all other elements of our folk heritage.

Perpetuation, preservation, and education are the three essential aspects of the proposed American Folklife Center in the Library of Congress. I can think of no more deserving a recipient than our Nation's heritage for such an esteemed recognition.

STATE OF LOUISIANA,
DEPARTMENT OF ART, HISTORICAL AND CULTURAL PRESERVATION,
*Baton Rouge, La., May 13, 1974.*

Hon. LINDY BOGGS, M.C.,
*Longworth Building,*
*Washington, D.C.*

DEAR MRS. BOGGS: It was with much interest, excitement and encouragement that I learned of House Bill 9579 establishing an American Folklife Center in the Library of Congress.

The preservation of America's folklore has long been neglected and I hope that the Folklife Center can be established in order that our vast amount of folklore throughout the country can be preserved for generations of peoples to come to study and enjoy as well.

The State of Louisiana has long enjoyed its own rich folk heritage and our State Government has over the years made attempts to promote and preserve the folk art throughout the State. The Louisiana Art Commission created by the State Legislature in 1938 conducted its program. And, in January 1, 1973 this small state agency was consolidated into this major department and the program has continued.

We strongly support H.B. 9579 and hope that members of the U.S. Congress will have the foresight to approve the establishing of an American Folklife Center.

Sincerely,

JAY R. BROUSSARD,
*Director.*

STATEMENT OF CONGRESSMAN JAMES T. BROYHILL

Mr. Chairman, I appreciate having this opportunity to testify in behalf of legislation I have sponsored, to establish an American Folklife Center within the Library of Congress.

The purpose of this measure is to develop, promote, and implement a program of support for American folklife. The Folklife Center would be staffed by scholars knowledgeable in the field of folklore, who would coordinate present Federal efforts in this area and would initiate new programs to encourage, organize, and promote research scholarships and training in American folklife.

The Center would do this by providing loans and grants to individuals and groups for the initiation, promotion, and organization of festivals, live performance, exhibits, and workshops related to American folklife. In addition, the Center would establish in conjunction with any Federal department or agency a national archive and center for American folklife to further research and maintain a comprehensive record of our folk heritage.

The United States is a nation with an extremely rich cultural heritage. It has been said that we are a nation of immigrants, beginning with the original influx of the American Indians and continuing to the present day arrivals of people from all corners of the globe. This diverse background has left its imprint on the character of the American people today. The men and women who settled our country assimilated into their own cultural identity the differing cultures of those with whom they came into contact, producing one that was totally unique.

However, we are in danger of losing this rich heritage. The increase in urbanization has left relatively few communities which retain and practice daily this unique American culture.

Charles Joyner, Associate Professor of History and Folklore at St. Andrews Presbyterian College, agrees. In a letter to me he wrote: "Many of the Tar Heels who are living repositories of the full wisdom of generations of North Carolinians are getting along in years. Some of them will die before their precious folk knowledge can be collected and shared with the general public. Much has already been lost. We need to collect and study the sayings, songs, tales, beliefs, arts, crafts, and customs of our folk heritage before it is too late and make it once again become the property of the people."

North Carolina has a wealth of folk culture. Unfortunately, much of this can be found only in the backwoods, in the Appalachian country. Efforts are underway, however, to bring the folklife to the city dwellers. A group called the Appalachian Consortium has been formed in Boone, North Carolina, to preserve, protect, and perpetuate the rich history and resources of the Southern Appalachian region. It is doing this through educational sources, mini-festivals throughout the State, and extensive collection of existing samples of American folklife. Although formed originally through donations of over $60,000, the Consortium needs external funding to keep it functioning. The American Folklife Center could provide this funding, not only to the Consortium, but to similar groups and organizations throughout the country.

Our nation is approaching its 200th birthday. I can think of no better way to commemorate the founding of our great nation than by celebrating our cultural heritage. By establishing the American Folklife Center, we can make our past heritage a living heritage, and share it with the world.

STATEMENT OF HON. JAMES A. BURKE

Mr. Chairman, I should like to begin by expressing my thanks to this Subcommittee on Library and Memorials of the House Administration Committee for giving me the opportunity to offer testimony on H.R. 11395, which establishes an American Folklife Center within the Library of Congress. I co-sponsored this bill, which was filed by Mr. Ashbrook last November 12th, because I see a great need for the establishment of an American Folklife Center.

It has long been said of America that this great Nation of ours should be called the "Melting Pot"; this is indicative of the fact that all people recognize America's greatness has, in part, resulted from the benefits of the diversity of ethnic groups which comprise our population. I think it speaks highly of America that her people have been able to work together, making America the great Nation it is, without sacrificing their cultural differences or their backgrounds. I feel that the support of scholarship and research into American folklife, which this bill provides for, will contribute to a basic understanding of the complex problems of

the desires, beliefs, and values of the American people in both rural and urban areas.

In recent years, we have seen a desire on the part of many of our ethnic groups to more fully take part in American folklife, by which I mean the traditional customs, beliefs, dances, songs, tales, savings, art, crafts, and other expressions of the spirit common to a group of people within any area of the United States.

The American Folklife Center which H.R. 11395 creates would have broad authority to conceive and to implement a national policy of support for American folklore by encouraging all of the art forms which would express the beliefs, customs, and crafts common to ethnic groups of Americans.

The bill is similar to one filed by Mr. Nedzi, the distinguished Chairman of this Subcommittee, and I feel that it would be a step in the right direction on the part of the Federal Government in supporting American Folklife, something which has greatly contributed to the cultural richness of the Nation, while permitting the American people to pursue the folklife of their diverse cultures, thus permitting them a greater sense of individuality and identity.

Strangely enough, American folklife is one part of the American culture that has been neglected by the government. We have seen this government subsidize the construction of huge edifices dedicated to the pursuit and enjoyment of the fine arts. While it is not my intention to downgrade this most worthy pursuit, it seems to me that folklife, which is of equal stature in the American saga, has been left untouched. This bill would change that, a change I feel is long overdue and certainly essential to the maintenance of the American Spirit.

What better time than now, as our Nation's bicentennial celebration approaches, to dedicate ourselves to the cause of American folklife? It is at times like these that we stop to think about the history of our great Nation. In these trying times of food and energy shortages, inflation, and all of the other problems facing the United States today, I feel we should assist on a facet of American life that brings pleasure to the American people, a pleasure that is all too rare today.

It is my opinion that this bill has within it provisions with such careful limits on the administration and financing abilities of the Center such that there is a sufficient guarantee to the Federal Government that this program will be able to carry out its purposes in an efficient manner.

Mr. Chairman, once again I would like to thank you and your Subcommittee for permitting me to offer testimony on this bill. Let me close by emphasizing that I think this Subcommittee should favorably report out this bill, which has such great impact on the cultural richness of America, as soon as possible.

STATEMENT OF HON. RONALD V. DELLUMS

As a sponsor of the American Folklife Preservation Act I urge the committee to take positive action on this important proposal.

In other countries it has long been recognized that the folklife of a nation has a profound influence on the character, values, and beliefs of contemporary society. It is unfortunate that until now this insight has been often lacking here in the United States.

I see it imperative that we make available to ourselves and our decendants a true and accurate record of the significant contributions by the many different cultural, racial, and ethnic groups which comprise our multi-faceted society. Too often, accomplishments of minority peoples have been neglected, overlooked, downgraded, or crudely suppressed. Establishment of such a center, which is then properly and fairly administered, will do much to eliminate these difficulties by providing tools to understand and appreciate one another. Through increased understanding and awareness perhaps much fear, suspicion, and prejudice which plagues us today can be ameliorated and, hopefully one day completely eliminated.

The 19th century "melting pot" social theory, which placed undue emphasis on making everyone as much alike as possible, has now been recognized as totally unrepresentative of our American culture. For, in actuality, America can be more accurately depicted as an intricate cultural symphony of many parts which contribute to the entire composition without losing their distinctive qualities.

The American Folklife Center is a comprehensive program which, through grants, loans, scholarships, and contracts will encourage research, festivals, live performances, exhibits, work shops, and many other forums for the accurate presentation of all aspects of our American heritage. Under this proposal the arts, crafts, beliefs, traditions and contributions of our fore fathers can and will be preserved. Without the American Folklife Center these crucial cornerstones of our nation may be lost to us for all time.

STATEMENT OF HON. WILLIAM L. DICKINSON

Mr. Chairman, I appreciate having the opportunity to appear before this Subcommittee to testify in behalf of my bill to provide for the establishment of an American Folklife Center in the Library of Congress.

I am sure there are others who will testify before you who can present a more technical assessment of the need for an American Folklife Center to coordinate the efforts of those who are interested in preserving our folk culture, but as the Representative of a constituency which is living and creating the very folk culture we talk about preserving, I feel I can offer an additional view to the committee members.

For a number of years, many Americans assumed that we were all becoming alike culturally and ought to become alike. Our country was a melting pot, a place where difference was something to be played down, not celebrated. Today, however, Americans have learned what most southern people knew all along—that having a distinctive way of life, a folklife, is a taproot. Lacking that root, a person's sense of who, where, and what he is shrivels up, and the dry rot of alienation sets in.

Southerners, especially rural southerners, have never lacked a sense of place, time and history. The great southern poets, novelists, and historians have been attuned to folk culture even while they produced highbrow art. The folklore and folklife of the rural South is the surest key to southern identity that exists for southern people. Now that the national government is ready to help students of folklife use that key it will be possible for academic people and "just folks" to join together in a common study and celebration of our regional life.

The American Folklife Preservation Act will not pave any roads, except the road to pride in what we are and have been. It will not build any schools, except the school of education in the roots and meanings of our traditions. It will not dig any sewers, except the sewer that carries away warped evaluations of country people. It will not set up any big defense plants, but it will once and for all wipe out the idea that everyday people, country people, need to feel apologetic for not being highbrows, need to feel slighted culturally.

If there is anything the average American truly needs at this time, it is to know that he matters. He certainly matters to students of American folklife, for whom a fiddle matters more than a violin, a banjo picker more than a ballet dancer, a barn dance more than a night at the opera. What the American Folklife Preservation Act means for the country person is best expressed in the words of a recent country music hit: "I take a lot of pride in what I am." I believe as a nation we have come to a fork in the road, and we can either take pride in what we are and cultivate our folk heritage, or we can completely lose our identity.

The greatest thing about America is the sense of individuality we are all able to have, and I think the establishment of an American Folklife Center can strengthen that sense of individuality. I hope the members of this subcommittee agree and will act favorably on this legislation at the earliest possible time.

Thank you, Mr. Chairman.

STATEMENT OF HON. T. J. DULSKI

Mr. Chairman, I am a co-sponsor of H.R. 9579, and I appreciate having the opportunity to endorse the legislation to establish an American Folklife Center in the Library of Congress.

As a first generation American Pole, raised in a city with a population of great ethnic diversity, I am perhaps especially conscious of the many national arts and traditions which influence our national culture.

Every school child knows our nation is the great "melting pot". But today, with mass communication, coast-to-coast customs and increased mobility, a more general national culture has emerged. Without denigrating a distinct United States character, I do believe we should not lose sight of our origins and the foreign influences that enrich our lives. An understanding and preservation of the folklore influences in our society will not only enable us to understand our own heritage better, but will contribute to greater empathy with other nations.

I believe this legislation is most worthwhile. The Library of Congress is a logical location for an American Folklife Center, with expert facilities and personnel available. The additional cost is moderate, but the potential rewards are great.

For the record, I would like to include a statement from Dr. Zdenka Gredel-Manuele, President of the Niagara Frontier Folk Art Council, Inc., of Buffalo, New York. The Council has been one of our most active and productive organizations in the field of ethnic heritage and multiculturalism.

I respectfully urge favorable action on this legislation.

NIAGARA FRONTIER FOLK ART COUNCIL, INC.,
*Buffalo, N.Y., May 7, 1974.*

Congressman LUCIEN N. NEDZI,
*Chairman, House Subcommittee on Library and Memorials,*
*U.S. House of Representatives, Washington, D.C.*

DEAR MR. CHAIRMAN: As President of the Niagara Frontier Folk Art Council, Inc. I would like to support the bill (H.R. 9579) calling for the establishment of an American Folklife Center in the Library of Congress. It has been co-sponsored by Congressman T. J. Dulski, 37th District, New York.

For the past ten years, our Council's annual Folk Festival has promoted better understanding and Americanism among the various ethnic groups of this area. Our goal has been to foster the sharing of heritages and legacies of our rich cultural past and to bring the ethnic groups together in the United Folk Festival. All our efforts are strictly voluntary motivated by the strong belief that knowledge of our diverse ethnic cultures will make our community a better place to live.

We fully recognize the importance of ethnic awareness, not only locally, but also nationally. It is our belief that the "American Folklife Preservation Act" would strengthen local efforts immensely and solidify our rich cultural heritages into "unity with diversity".

Sincerely yours,

ZDENKA GREDEL-MANUELE, PH. D.
*President.*

STATEMENT OF HON. HENRY B. GONZALEZ

Mr. Chairman, I am very pleased that the Subcommittee is considering legislation to establish an American Folklife Center in the Library of Congress. I am a co-sponsor of H.R. 11188, one of the many bills introduced to establish this Center.

Our country has been built on the diversity of our American heritage, and has developed the cultural richness so apparent in the American people. While the United States is the greatest melting pot in world history, our many ethnic and cultural groups that comprise our nation have been able to retain their identity.

However, as our nation grows older and moves further and further away from the periods of great expansion in our history we might find that much of our cultural heritage is lost unless someone, somewhere makes a concentrated effort to preserve and retain it. This is the intent and purpose of an American Folklife Center in the Library of Congress.

Now is the time to encourage and support research, scholarship and training in American folklife. To promote and support production of live performances, festivals, exhibits and workshops related to American folklife, and a number of other appropriate programs to preserve, support and revitalize this folklife.

As we look around we see many of our acquaintances frantically searching for an elderly relative who can fill them in on their families' past history. They are anxious to know where their ancestors came from and when, and to have their memories refreshed as to some of the customs they vaguely remember participating in with their grandparents and parents. It is unfortunate, but many of these people never find anyone who remembers. They then regret not having listened to family stories, and not keeping a record of names and places when they had had the opportunity.

Let us not cause the future generations of this nation to look back a hundred years from now and say that they wish someone had had the foresight to preserve our folklife. We must start now in preserving a legacy for these Americans of the future so they will be able to say they know where they came from and they know their past.

This is what the American Folklife Center in the Library of Congress will offer. I hope that the Subcommittee agrees, and will favorably consider this legislation.

STATEMENT OF HON. WILLIAM L. HUNGATE

I wish to make a brief statement supporting H.R. 8770, a bill to establish an American Folklife Center in the Library of Congress to support and encourage the study, exhibition, and performance of American folklife. I would also like to take this opportunity to commend Chairman Nedzi and the other distinguished members of this subcommittee for their consideration of this worthwhile project.

As we all know, industrialization and the nearly incomprehensible world of computers and calculators have been responsible for a reordering of our lifestyles. Few of us understand the technology which makes our 20th century world go and even fewer can guess at all of the effects this is having and will have on us. Perhaps one of the obvious effects is that this reordering has removed us from our past more than just in terms of years, masking the distinctive and diverse cultural, ethnic, religious, occupational, and racial heritage contributing to the development of our country. This precious heritage, from which we have derived much of our strength, has been forgotten and neglected by many.

And yet, at a time when the public is losing faith in many of our basic institutions, and when our governmental institutions are under increasing stress, it is imperative that we be equipped with a historic perspective in order to evaluate our present situation and cope with the pressures of modern existence. An American Folklife Center could provide this perspective by instilling an appreciation and understanding of our early American culture and civilization.

Not only would this perspective aid us in dealing with the demands of our modern life and pressures, but I am confident that it would also have the effect of stimulating an interest in our own distinctive modern culture, for we would approach it with an understanding drawn from the insights which history gives. This renewed interest could play an important role in restoring Americans' faith in their basic institutions. There is no necessity, I am sure, to emphasize the importance of this.

Not only could this center enlighten and inform our own people, but it would also educate those of other nations visiting our capital, providing them with an intimate sense of our nation. As our world continues to shrink and as the actions of each nation have increasing impact on their neighbors, such understanding could make an important contribution to international relations.

For this and other reasons, which the subcommittee has heard during these hearings, I feel that it is in the public interest that we establish an American folklife center to preserve our precious heirlooms of early America and our ongoing American folklore traditions.

Hon. Lucien N. Nedzi,
*Chairman, Subcommittee on Library and Memorials, House Committee on Government Operations, Rayburn House Office Building, Washington, D.C.*

Dear Mr. Chairman: I would like to take this opportunity to offer my strong support for H.R. 9519, a bill to establish an American Folklife Center in the Library of Congress

Our great Nation is a composite of the peoples of every nationality on the globe. In them lies a wealth of heritages and cultures that, when mingled with our own unique energy, has produced an American strength and sense of history unduplicated in the world.

The establishment of an American Folklife Center in the Library of Congress would represent our acknowledgement and grateful thanks to every culture that has so richly enhanced American life. It will be an energetic example of the diversity that is the American people. And, most importantly, it will enable all Americans to share in the warmth of our American-ethnic cultures, and to better understand and appreciate the importance of preserving those cultures.

Mr. Chairman, I deeply appreciate the time your Subcommittee has taken to study this bill and its merits, and I urge that it be favorably reported to the House floor for a vote as soon as possible.

My thanks for your efforts and consideration, and with best regards, I am
Very sincerely,

Jack Kemp.

Statement of Hon. Dawson Mathis

Mr. Chairman, it is indeed a pleasure for me to testify before the Members of this Subcommittee in behalf of the legislation I have sponsored to establish an American Folklife Center in the Library of Congress.

The purpose of the Center would be to develop, promote, and implement a program of support for American folklife. This would be accomplished under the supervision of a twelve member Board of Trustees, four appointed by the President and eight appointed by the Librarian of Congress, and all subject to Senate confirmation. The Center would be empowered to conceive and implement a national policy of support for American folklore by encouraging art forms which express

the customs, beliefs, and crafts common to ethnic groups of America. The term folklife would include customs, beliefs, dances, songs, tales, proverbs, arts and crafts common to cultural, ethnic, religious, occupational, racial or other groupings of American people.

The Center would also be authorized to enter into contracts and to extend grants, loans and scholarships to initiate, promote or produce folklife festivals, exhibits and workshops, and to collect for preservation in a folklife archive—art works, artifacts, audio and visual records and other materials which represent or illustrate some aspect of American folklife.

I believe, as this bill states, that the United States effectively demonstrates that building a strong nation does not require the sacrifice of cultural differences and, that it is in the interest of the general welfare of the Nation to preserve, support, revitalize, and disseminate American folklife traditions and arts.

It is in this belief that I have introduced this legislation and that I am supporting if before this Subcommittee.

Thank you.

STATEMENT OF HON. J. J. PICKLE

Mr. Chairman, I am very proud to testify in behalf of the American Folklife Preservation Act. This is a piece of legislation which excites me. It is a bill that will begin an organized effort to preserve the facets of life in this country which have become uniquely American.

Before I comment on the bill *per se*, however, I want to recognize a man and an organization that have been prime movers in the effort to create the American Folklife Center.

The man is Professor Archie Green of Ohio State University. He has worked tirelessly to organize support for the Center, doing the inglorious hall-walking which must accompany such a project. I have come to admire not only Professor Green's abilities and sincereity, but also his deep feeling for America and her people's cultura roots. The American people undoubtedly owe a great deal of gratitude to thisl fine man.

The organization is the Citizens Committee for an American Folklife Center, composed of persons motivated by their love of the vast and rich heritage of America. As much as any other group, this organization represents the enlightened patriotism which nurtures our Nation's greatness.

I am very proud to associate myself with Professor Green and the Committee, and I am pleased to have cosponsored the Folklife bill before this Committee.

Mr. Chairman, this legislation is no gargantuan effort that will require great sums of money. Rather, it is a serious and scholarly effort to preserve the strains of culture which are uniquely American.

It is true that America is composed of peoples from a broad variety of cultures. But the merging of these many peoples and their interaction with a rich, unsettled land have produced a whole which is greater than the sum of its parts. There is in our heritage the spark that sets America's culture apart from any other on earth.

The American Folklife Center will endeavor to preserve the many strands which comprise this uniqueness, bringing together such diverse fields as humor, handicraft, traditional customs and so forth.

Through this effort, we shall see the architecture of early American log cabins recorded for posterity. In the year 2,000 ,an American may look back to 1780 to see the difference between a dovetail notch and a saddle notch.

He can view the intricacies of a Virginia Reel or an old-fashioned square dance. He will read the tales of Pecos Bill of Paul Bunyan. He may view the needlework of a New England Artisan or the handwoven quilts of the Appalachians.

All this and much more can become part of the Folklife Center we are striving to create.

I personally am most excited about plans for a recorded library of American folk music. Here we can draw together the various strains of country, bluegrass, blues, folk, religious and other musical *genres*. Here we'll preserve the talents of Light'n Hopkins, Bill Monroe and Kenneth Threadgill.

This is a noble effort, one that seeks to preserve and cherish the American past which is indelibly imprinted on each of us in subtle ways.

To a great extent, we must understand the unique features of our heritage to understand ourselves. The Folklife Center will enrich and keep the ability of America to understand herself and look to the future with firmness and certitude.

I am very proud to be a cosponsor of this legislation and I urge its approval.

STATEMENT OF HON. W. R. POAGE

Mr. Chairman, I appreciate the opportunity to submit these comments to your committee and would like to urge the adoption of H.R. 9919, the American Folklife Preservation Act, of which I am a co-sponsor.

American culture cannot be classified into one distinct type; it is made up of strong ethnic groups who have contributed aspects of their lifestyles to mold into our present culture. It is essential that we keep a record of these influences upon our own lifestyles; they are as valuable as any historical evolutions in our nation. We should be especially conscious of this as we near the Bicentennial year.

The American Folklife Preservation Act would enable the Library of Congress to collect recordings of folksongs plus printed materials on the way people of our nation live. These recordings would keep alive our cultural heritage in a way no printed word could. Songs are often reflective of the way people react to conditions in a certain era and these recordings would be actual proof. Through these recordings, not only could a person read but hear how people were feeling in a certain era.

I, of course, am interested in Texas folklore because it is my state. Texas was one of the first states to establish its own folklore society and they are constantly working to keep alive traditions that the settlers in Texas brought with them and developed when they arrived. Through their efforts, future generations will also have a knowledge of this.

The University of Texas offers a doctorate degree in folklore as do many other schools and they would benefit from the American Folklife Center in the Library of Congress. The Library would work in conjunction with these programs plus it would be an excellent reference bank.

I feel that it is essential that we store record aspects of our culture and H.R. 9919 provides an excellent opportunity for this. I ask for your consideration and adoption. Thank you.

STATEMENT OF HON. B. F. SISK

Mr. Chairman, distinguished members of the subcommittee, it is indeed an honor for me to speak out in strong support for the passage of legislation pending before you which would establish an American Folklife Center in the Library of Congress.

Establishment of the Center would have a two-fold benefit: preservation of ethnic and regional heritage thereby enriching the whole community, and to foster interest in modern American folklore and folklife that reveal the multi-faceted creativity and genius of all Americans.

Folklore and folklife are a rich human resource and are an index to this country's spirit as expressed in folk tales and legends, its beliefs and customs, its songs and ballads, its games and dances, its proverbs and sayings, and its total range and variety.

The tremendous industrialization and settlement of the United States in 18th and 19th centuries, and the total reordering of American life in the 20th century, has exacted its toll of the slower paced, but rewarding lives that our forebears knew, defended and treasured.

This legislation gives us an opportunity to preserve the physical and spiritual heirlooms of early America, regardless of its form or pattern. In preserving, it offers a like opportunity for study. Both, I feel, are richly needed and will greatly enhance all America.

Thank you.

STATEMENT OF HON. RICHARD C. WHITE

Mr. Chairman, since I am a Texan, I suspect that you and the other Honorable Members of this Committee will expect me to reiterate claims you have heard before that Texas is the folklore capital of the nation. I am not going to do exactly that, although I do want to stress that Texas has played a leading role in the study of American folklore, that Texas was one of the first to establish a state folklore society, and that the University of Texas is one of the very few institutions of higher learning in the country offering doctoral level programs in folklore of the entire country. And so, while we have concrete evidence of our overwhelming interest in folklore, I would stress that this interest is in the entire country, not just Texas. That is why I know that I am very accurately reflecting my constituency when I urge this Committee to give a favorable report to this proposal.

The establishment of an American Folklife Center in the Library of Congress would be a fitting monument to our bicentennial birthday, for it is the attitudes, the mores, the habits, and the actions of the people of this country—its folklore—which have allowed us to create and maintain the greatest civilization in the history of the world over the past two centuries.

STATEMENT OF HON. GUS YATRON

Mr. Chairman and members of this distinguished panel, thank you for affording me an opportunity to offer supportive remarks in behalf of legislation being considered before your committee, to establish an American Folklife Center at the Library of Congress.

At a time when many Americans are looking to the past for reminders of a time when our society and the world were more peaceful, and when many are seeking links to our past for guidance in the future, the concept of an American Folklife Center takes on an even greater meaning.

The vast contributions made by so many Americans of varied cultural backgrounds are the core of our rich heritage. Unfortunately, in these times of rapidly accelerating change, these contributions are being clouded and lost, to what is termed the vanishing Americana.

We must, therefore, sharpen our awareness of the role palyed in our history and in our way of life, by those of our people who represent these differing cultures and ethnic origins. By doing so, we will preserve the lessons of the past and enhance the meaning of modern-day life in America.

As a matter of fact, the Sixth Congressional District of Pennsylvania, which I am honored to represent, is heavily steeped in the history of many ethnic groups, including Pennsylvania Dutch, German, Polish, Irish and others. I believe my constituents would welcome the opportunity to vist and enjoy such a folklife center, as called for in H.R. 9579.

As a co-sponsor of the measure, I respectfully urge the members of this panel to approve the establishment of such a center here in the Nation's Capitol. This proposal underscores and recognizes the contributions made to our heritage by Americans of widely different cultures, who make up the rich tapestry of American life.

Thank you.

UNIVERSITY OF MINNESOTA,
CENTER FOR IMMIGRATION STUDIES,
*St. Paul, Minn., May 13, 1974.*

Hon. LUCIEN N. NEDZI,
*Chairman, Subcommittee on Libraries and Memorials, Rayburn Office Building, Washington, D.C.*

DEAR CHAIRMAN NEDZI: The Center for Immigration Studies/Immigrant Archives of the University of Minnesota wishes to support the establishment of an American Folk-life Center in the Library of Congress. To that end, we offer the following written testimony in support of H.R. 12106.

Since 1963, the Center/Archives has been gathering and processing for scholarly use the written records of those immigrant groups in America who originated in Eastern and Southern Europe and the Near East. The establishment of the Center/Archives was in response to the fact that no nationally known repository had ever deemed the experience in America of the PIGS (Poles, Italians, Greeks, Slavs), to use Monsignor Geno Baroni's acronym, as worthy of serious scholarly consideration. Thus, no documents had ever been gathered to meet the rising demand of historians interested in challenging the "Melting Pot" metaphor for America in favor of a more accurate description of our pluralistic socity.

Since 1963, the twenty-three ethno-linguistic collections in the Immigrant Archives have grown to include an imprint collection of over 20,000 volumes (15,000 monographs, 1,500 serial titles, 125 current ethnic newspapers), 2,000 reels of microfilm, and more than 1,100 linear feet (2 million items) of manuscript material. These rich materials have been used (or are being used) in 15 PH.D. dissertations and over 40 scholarly articles.

While the goals and functions of the Center/Archives have been largely academic—and do not include many of the activities proposed in H.R. 12106 (festivals, folk crafts, live performances, etc.)—we recognize from experience the need to preserve such traditions in the face of societal pressure which would force a kind of bland homogeneity on the American people and deny those characteristics of life style which smack of being "foreign."

In our field work we have discovered that the written and material records of America's immigrant groups are rapidly disappearing as we move farther away from the shut-off point of immigration in the 1920's. The immigrants who had such a strong influence in shaping the character of modern America are dwindling in number. And though their values and attitudes were passed on to subsequent generations—and therefore still strongly influence American life—the younger "ethnics" have not, for various reasons, seen the wisdom of preserving the record of their parents' painful adjustment to American Life.

This neglect has often been due to the pressures of conformity mentioned above. The children of immigrants have been taught not to value their connection with the Old World. Fortunately, however, new attitudes toward the diverse origins of the American people are evolving from the wrenching social conflicts of the 1960's. We are now beginning to look honestly and squarely at the influence of the immigrants on the American character. And we are at last beginning to recognize the resilience of "ethnicity," i.e., that the melting pot was always a myth, that cultural differences have survivied and add a rich dimension to the identities of millions of Americans. In order to study our origins, however, we must act now to preserve the written and material evidence—be it for scholarly or popular use—before it disappears. A decade hence will be too late.

We at the Center for Immigration Studies/Immigrant Archives have also discovered that our work, limited as it yet is, fills a very deep psychic need among those ethnic groups who support us. They want to have their stories told (not celebrated; just told) and are willing and eager to cooperate in helping us do it. The most dramatic case in point is the fact that virtually every source contained in our Immigrant Archives was donated to us by ethnic groups and individuals. These donations include family histories, diaries, personal papers, novels, plays, sheet music, newspapers, periodicals, autobiographies, voluminous records of ethnic organizations, photographs, phonograph records, *kalendars*—nearly all in languages other than English and all attesting to an incredibly rich sub-cultural life heretofore barely noticed in the official histories of America.

The need the new ethnic research fills is also exemplified in the case of a conference on "The Finnish Experience in the Western Great Lakes Region: New Perspectives" sponsored by the Center and held at University of Minnesota, Duluth. At this conference, fifteen scholars of Finnish emigration and Finnish-American cultural history (both from Finland and the United States) presented papers on topics such as the exodus from Finland, Finnish settlement patterns the United States, Finnish radical movements and Finnish re-emigration. Over 600 Finnish-Americans (only a handful of them academics) from thirteen states and Canada attended the conference sessions and hotly debated the findings of the young researchers (many of whom were third generation Finns.) At a banquet which climaxed the conference, the Consul General of Finland (and main banquet speaker) noted with irony that more Finnish-Americans were at the banquet than had attended a banquet in honor of President Kekkonen in 1967. Virtually all of the ten or so surviving Finnish newspapers in Canada and the United States have run extensive articles on the conference, including summary translations of the presentations. And over 500 people have placed orders for proceedings of the conference when and if they are published.

This was an overwhelming response by the lay public to an academic conference. We believe it to be indicative of the felt needs of one group to have its past put into proper relationship with the larger American past.

We believe that the Folk-life Center, if established, will go even farther in meeting the needs of America's ethnics because it will have the official sanction of the United States Government and because it will be able to reach people on a wider basis and through many more avenues than we can at the Center for Immigration Studies.

Our only caveat is that the sponsors of H.R. 12106 not view the creation of the Folk life Center as a nostalgic foray into a disappeared past. The external trappings of ethnic life (clothing, etc.) may have disappeared in America, but the feeling certainly has not. We urge those who may eventually be in charge of the Folk-life Center to view themselves as the curators of a living tradition. To do otherwise would again be to deny the existence of cultural heterogeneity. To do otherwise would again be to deny the validity of millions of American identities.

Sincerely,

MICHAEL KARNI,
*Administrative Fellow.*

NATIONAL FOLK FESTIVAL ASSOCIATION INC.,
*Washington, D.C., May 15, 1974.*

Congressman LUCIEN N. NEDZI,
*Rayburn House Office Building,*
*Washington, D.C.*

Dear CONGRESSMAN NEDZI: As you have requested, the National Folk Festival Association is pleased to state unequivocally its support for H.R. 8770 which will provide for the establishment of an American Folklife Center in the Library of Congress.

The National Folk Festival Association is a nonprofit, educational and cultural organization that is dedicated to the conservation and demonstration of America's heritage and common bonds through folk singing, dancing, story-telling and handcrafts. It is governed by a 27-member Board of Directors, elected for three-year, staggered terms.

The membership of the Board includes a number of well-known folk scholars but also includes folk performers as well as representatives from the business community, government agencies and minority and ethnic groups.

For over forty years, the NFFA has encouraged, organized and been consultant to many regional, state and local festivals across the United States. Because of limited funds we have not progressed as fast as we had hoped. In fact, until 1970 when the National Park Service, through a Cooperative Agreement, brought some financial stability to the NFFA—we often felt that the traditions of our American heritage would suffer an irreversible fate not common to the higher arts: death by neglect.

The National Folk Festival Association under its Articles of Incorporation has been struggling without much financial support:

To foster, encourage, share and preserve traditional expressions of American Folklore through performance.

To develop and maintain a registry of performing folk groups and organizations.

To sponsor or to conduct conferences, seminars and other educational services in cooperation with universities and colleges throughout the United States.

To provide advisory and professional services to folk festivals sponsored locally and regionally.

To set and encourage the attainment of high standards of quality and authenticity of participants at folk festivals.

It has long been the dream of the NFFA to set up a clearing house for the study, recording and presentation of folklife, folk music, folk dance and hand crafts as a means of educating the public to the beauty and value of our folk heritage, creating an appreciation and tolerance of its diversity.

The folk resources we have discovered in various regions, over the years, urgently need a central Resource Center as envisoned by the American Folklife Preservation Act. This bill will finally give status and human dignity to the "folk".

The NFFA's annual National Folk Festivals, with participants from our many affiliated and regional organizations, have played a significant part in the general revival of folk song and dance for nearly 40 years.

You inquired specifically about the wisdom of housing the Center in the Library of Congress. The NFFA definitely feels that the bill as originally outlined (including the grant-giving powers) should stay within an arm of the Congress. It is the best way to assure that no part of the country will be neglected and that the diverse folklife of all of America can be kept alive.

We also concur with you that this bill will finally give the U.S.A. an official policy of preserving our diverse cultural traditions as National Treasures—an idea we have long been struggling to promote.

We are most grateful to you for the important work you have done and we sincerely hope H.R. 8770 will receive early approval.

Sincerely,

Dr. CHARLES L. PERDUE, Jr.,
*President, National Folk Festival Association.*

STATEMENT OF EILEEN D. COOKE, ASSOCIATE EXECUTIVE DIRECTOR, AMERICAN LIBRARY ASSOCIATION

I am Eileen D. Cooke, Associate Executive Director of the American Library Association and Director of its Washington Office. The Association, which was founded in 1876, is a nonprofit educational organization. Our membership of about 37,000 librarians, trustees and other public-spirited citizens is dedicated to the

development and further improvement of library and information services for the educational, cultural and recreational advancement of all Americans.

The Association is in support of this legislation, as indicated by the letter from our president, Dr. Jean E. Lowrie, to Senator James Abourezk on November 20, 1973. We respectfully ask that this letter, a copy of which is attached, be made a part of the hearing record at this point.

Witnesses have testified as to the standing of folklore as a scholarly discipline in the United States and elsewhere. College and university libraries in this country, and special collections and research libraries, of course, support this academic field as they do other subjects for organized research, publication, study and teaching. Other witnesses have discussed the significance of folklore as an element in cultural history. It is important to note, therefore, that public and other libraries assume as one of their regular responsibilities the acquisition, preservation, provision and display of materials documenting and illustrating folk traditions, oral history, folk arts, and many other aspects of American folklife.

The increasing popularity of "folk festivals" was mentioned by several witnesses. Public, school and academic libraries, for example, have arranged special exhibitions of books, recordings, photographs and other materials at the time of these gatherings in order to capitalize on the interest they arouse and encourage library users to pursue their interests; many were not previously aware that their libraries possessed examples of folklore, local history and the like which could be enjoyed and studied individually and at length.

We believe it is entirely appropriate that the American Folklife Center be established in the Library of Congress, as proposed in H R 8770 and the comparable bills before the Subcommittee. As the pre-eminent national library of the United States, the Library of Congress is in the best position to facilitate and encourage folklife programs in other libraries. The Library of Congress has a long and outstanding record of its own work in this field, as the Librarian recalled for the Subcommittee. Its future activities, as contemplated in the bills before the Subcommittee, could best serve to complement the activities of other agencies by virtue of the Library's placement in the Legislative Branch.

In conclusion, the American Library Association urges enactment of an American Folklife Preservation Act in this session of the 93d Congress. We stand ready to comment further or more specifically should this be considered desirable during consideration of this legislation.

AMERICAN LIBRARY ASSOCIATION,
*Washington, D.C., November 20, 1973.*

Hon. JAMES ABOUREZK,
*Dirksen Senate Office Building,*
*U.S. Senate, Washington, D.C.*

DEAR SENATOR ABOUREZK: We have noted with great interest your introduction of S. 1844, the American Folklife Preservation Act, and the large number of cosponsors of the measure in the Senate, as well as the introduction of a counterpart measure by many Members of the House of Representatives.

Our interest in S. 1844 and similar legislation is two-fold. First, it would authorize further development by the Library of Congress of those activities which foster the preservation, study and appreciation of the folk traditions of the American people. As you know, these activities include outstanding folk music and unique collections of manuscripts, documents, books and other publications as well as photographs and other graphic materials.

The contributions of the Library of Congress to the study, preservation and appreciation of the American past, that is, American folklife, are not fully appreciated. Your bill would augment the resources available to the Library for these purposes. Since the Library of Congress is in many ways a keystone of the intricate structure of library services throughout this country, strengthening the Library of Congress, as your bill would do, would thus have the potential effect of promoting the improvement of library services generally.

The second reason for our interest in S. 1844 is that, in addition to the Library of Congress, many other libraries maintain an abiding concern for the varied manifestations of the folk culture of the American people. Most public library systems consider the collection of local history materials a particular responsibility. Such collections typically include the tales, legends and lore of the community from its earliest days, the origins of its place names, the development of its pastimes and celebrations, the correspondence, diaries or other recollections of its citizens of a bygone day, and similar information.

As educational institutions, public, academic and other specialized libraries strive to stimulate the use and appreciation of the materials on their shelves and in their files. Libraries sponsor exhibitions, lectures, performances, broadcasts, publications and other efforts to inform their patrons. Naturally, these efforts often present aspects of American folklife, such as folksinging, storytelling sessions, demonstrations by craftsmen, examples of the creative traditions of local ethnic groups, and many other comparable events.

Because libraries have long played an important part in the preservation and appreciation of American traditions, in short, the American Library Association endorses S. 1844, and would appreciate having an opportunity to testify in support of the bill when Committee hearings are conducted. One suggestion for possible improvement of the bill in its present form is that you may wish to consider amending Section 5 to include "libraries" in the list of cultural institutions whose work could be aided by the proposed American Folklife Center. Even though libraries would seem to be included among the nonprofit educational institutions mentioned in Section 5, subsection (6), you may wish to make their potential eligibility more explicit.

Speaking also from the point of view of a library educator, I would like to emphasize the need for such a Center for those of us who work with folk material in our library materials courses such as storytelling and development of children's literature. The impact of American folk material is a significant part of such study. The development of a Center which could be used for research and study would be most valuable.

In conclusion, we are grateful to you for your enlightened sponsorship of this bill, which we will commend to your colleagues for their support, and we are pleased to register our endorsement of the American Folklife Preservation Act.

Sincerely,

JEAN E. LOWRIE,
*President, American Library Association.*

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